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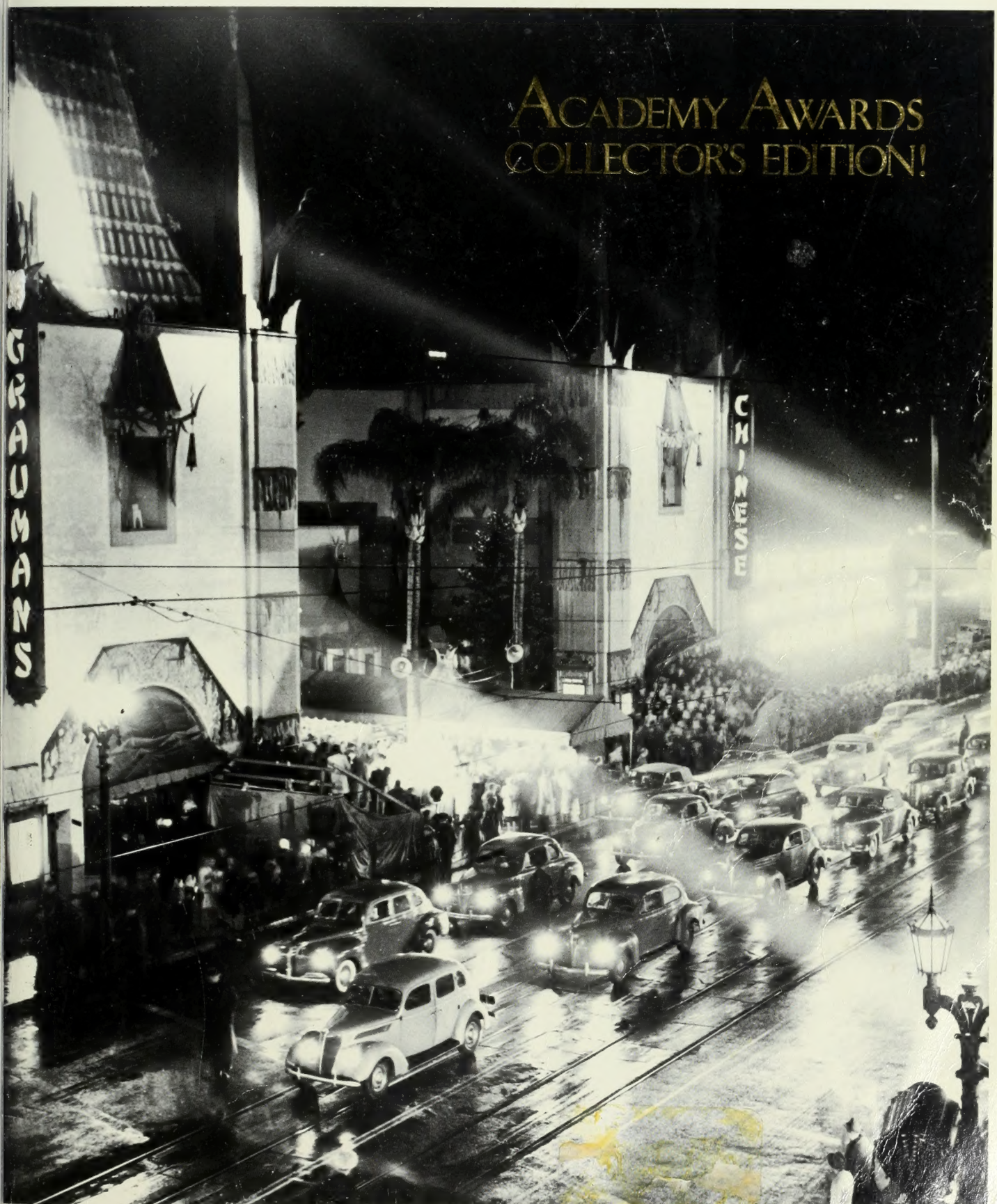

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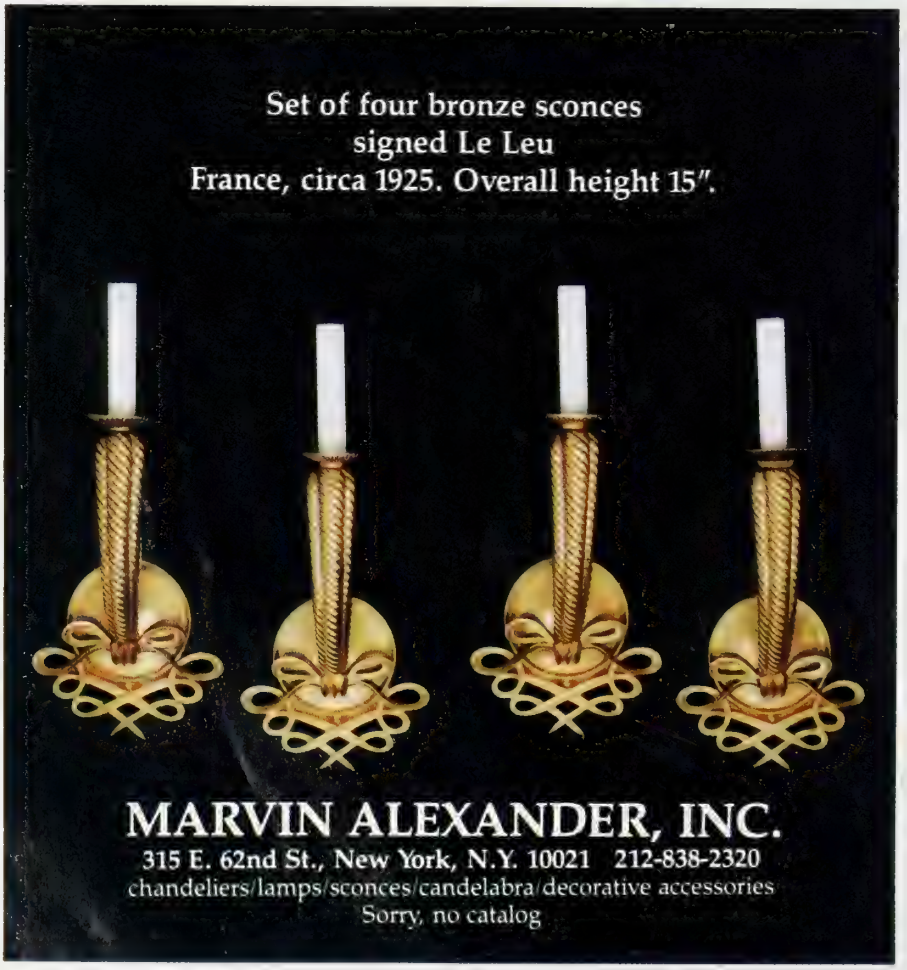


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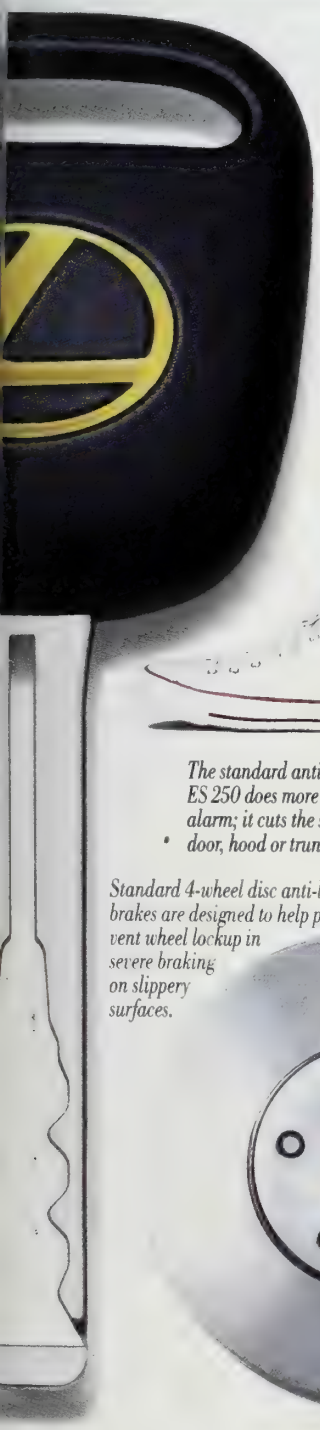
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I have enjoyed your magazine for years. The December 1989 article on John Outram's architecture ("Redefining the English Country House in Sussex") was terrific. I thought it wonderfully interesting how the design relates to the Antiques feature, "American Game Boards"—look at the similarity in colors and lines.

Alan Hewson
Naples, Florida

I was disturbed and puzzled by the English country house that John Outram built for Swedish clients in Sussex (December 1989), until I read that he had also designed a pumping station along the Thames. Then I understood. Either some clerk in his office switched the drawings or—a nastier thought—he used the same drawings for both projects!

Max C. Powell
Toledo, Ohio

"Play of Patterns" in the December 1989 issue is surely a joke? As a firm believer in "vive la différence," I am nevertheless outraged that élan has totally fallen by the wayside. I am equally disturbed that the superior caliber of your publication has deteriorated so drastically that it now shocks us with the gaudy rather than enlightening us with artfully designed living environments.

Karin E. Danbeck
Phoenix, Arizona

Personal style takes all forms, and I was delighted to see Maxine Smith's exuberant house ("Play of Patterns") in your December 1989 issue. So many designers today seem to be afraid of rocking the boat. Smith's house may not be to everyone's taste, but it's certainly more provocative than some of the fainthearted work I've seen lately.

Kathryn S. Blair
New York, New York

Liv Ullmann states that she hates machinery, such as "telephones and computers and whatever" (Visits, December 1989). She later tells us her relaxation of choice would be "lying on that sofa, tremendously content, watching old movies on television." Like most people on this planet, she has succumbed to the most powerful piece of machinery in the universe.

Richard H. Dunham
Westport, California

It was fascinating to see how Ingmar Bergman's great actress lives at home (Visits, December 1989). Was it my imagination, or did the interiors resemble those of *Cries and Whispers*?

Jonathan Wanger
Philadelphia, Pennsylvania

Though I've always been interested in your architecture features, I was particularly drawn to novelist Paul Theroux's personal account of designing a house in your December 1989 issue ("Imagining Hill House"). The finished product is clearly a mixture of pragmatism and fantasy, carefully pondered over the years. I am happy that Mr. Theroux was able to imagine and realize his Hill House.

Theodore Bolas
Fort Worth, Texas

In an age when art transactions are carried out in the spirit of real estate deals, I must thank you for showing the house and art of Roger Nellens ("Surreal Note in Belgium") in your December 1989 issue. It was refreshing to see his work (and that of friends such as Niki de Saint Phalle) incorporated into such a personal environment. Please show more artists and residents who are not afraid to remove art "from its sinister marketplace associations and return it to its carefree messiness."

Helen Fleming
Los Angeles, California

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GARSON KANIN and his wife, the late Ruth Gordon, received Best Screenplay nominations for *A Double Life*, *Adam's Rib* and *Pat and Mike*. He is the author of such books as *Moviola* and *Tracy & Hepburn*.

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JEFFREY SIMPSON, an *Architectural Digest* contributing editor, is a historian and the author of several books, including *The Way Life Was*.

DONALD SPOTO is the author of eight books, among them biographies of Alfred Hitchcock (*The Dark Side of Genius*), Tennessee Williams (*The Kindness of Strangers*) and Lotte Lenya (*Lenya: A Life*). This month Little, Brown will publish *Madcap: The Life of Preston Sturges*, and in 1991 Harper & Row will bring out *Enchantment: The Life of Laurence Olivier*.

MICHAEL WEBB curated the Smithsonian traveling exhibition "Hollywood: Legend and Reality." He writes on architecture, and his latest book, *The City Square*, will be published by Thames & Hudson in September.



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JIM MCHUGH

Over the years Architectural Digest has published the residences of many outstanding film talents. As we began to list the Academy Award winners and nominees who have appeared in our pages, however, we were surprised by the variety of stellar names that turned up—the list was pure Hollywood magic. To these we've added new stories on award winners such as Gene Hackman, Kirk Douglas and Katharine Hepburn. The resulting issue, we hope, captures some of the special excitement of the Academy Awards themselves. We want to thank all the stars who cooperated with us, and we particularly want to thank the Academy of Motion Picture Arts and Sciences for its generous assistance. We're proud to announce our donation of $25,000 to the Center for Motion Picture Study in Los Angeles, which will ensure that the wonderful achievements in the art of film are never forgotten.

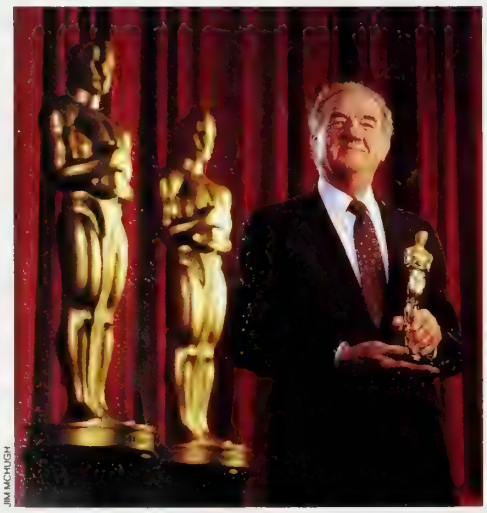
Paige Rense *Editor-in-Chief*

GUEST SPEAKER: KARL MALDEN

President of the Academy of Motion Picture Arts and Sciences

By Harry Hurt III

KARL MALDEN is perhaps the best known and most gifted character actor of his generation. He won an Oscar for Best Supporting Actor for his role in *A Streetcar Named Desire* (1951), and he was nominated for another Oscar for *On the Waterfront* (1954). For five years he costarred in the TV series *The Streets of San Francisco*, receiving four Emmy nominations. He later won an Emmy for the 1985 TV movie *Fatal Vision*.


JIM MCHUGH

Karl Malden, who won the Best Supporting Actor award for *A Streetcar Named Desire*, is the 1989–90 president of the Academy of Motion Picture Arts and Sciences, which was founded in 1927.

But this year Malden is playing the most unexpected role of his career —he is president of the Academy of Motion Picture Arts and Sciences. He is the first actor elected to the academy presidency in more than a quarter-century (the last was Gregory Peck, in 1962). "It came as a shock to me," Malden admits. "We all have our dreams and fantasies, but I never dreamt of becoming president of the United States or president of anything. This came completely out of the blue. I was flattered."

Famous for portraying Hollywood's archetypal Everyman, Malden is as sincere and unassuming in person as he is on screen. And though he modestly claims he is not of "presidential caliber," he finds his academy position a welcome challenge. "I have to make big decisions," he says. "Before, the decisions I had to make were personal decisions—should I do this picture or not. Now I represent an institution."

One of Malden's most important responsibilities to date was hiring the producer of the 1990 Academy Awards show, Gil Cates. Another presidential task, which he undertakes with producer Robert Rehme, is raising funds for renovation of the landmark Beverly Hills Water Works building, which will eventually house the extensive academy library.

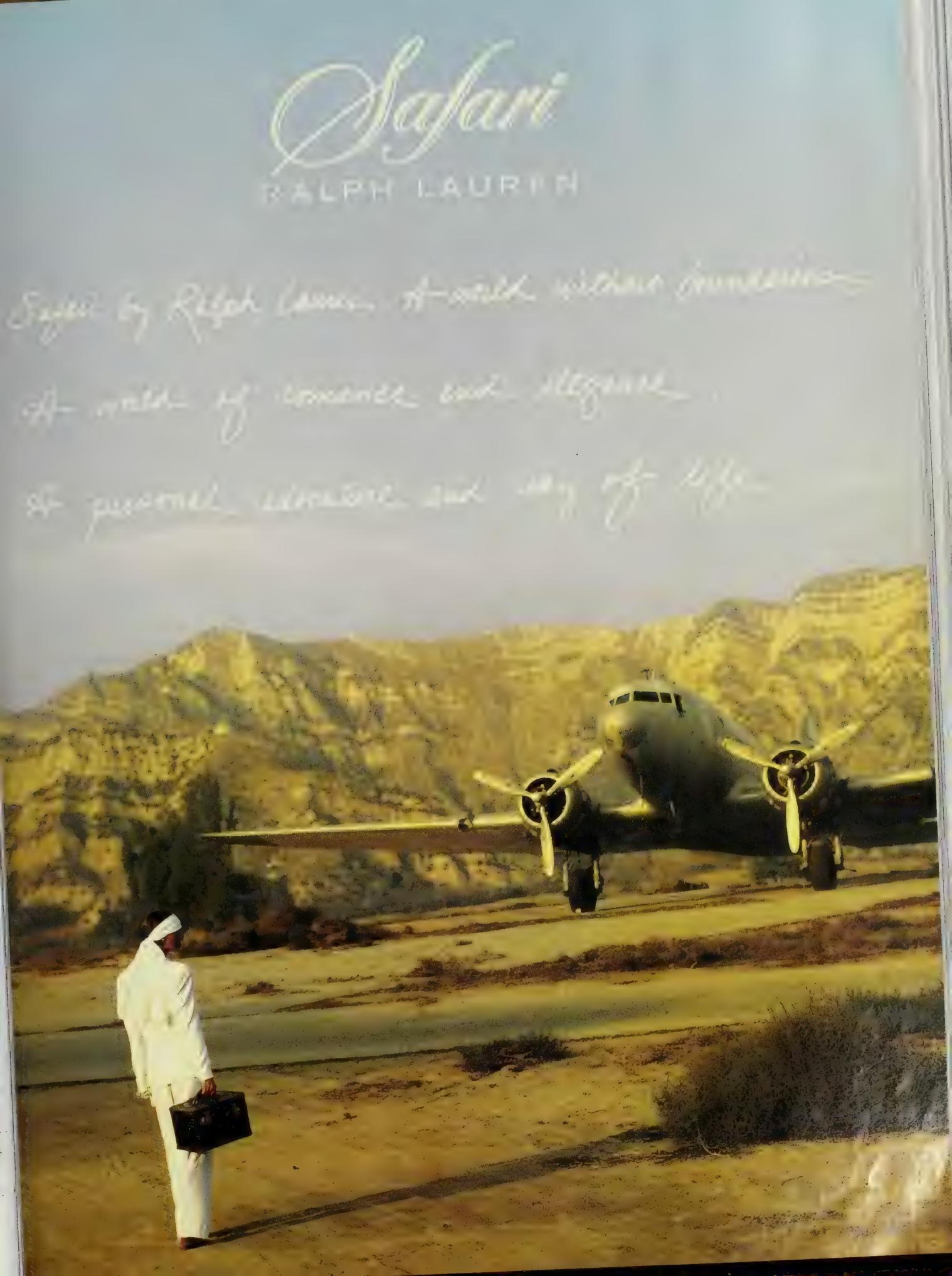
"I've never raised funds in my life," Malden says, "but I think Bob and I make a pretty good team. I've worked in all the studios we visit on our rounds. It's funny, the heads of those studios are so new, they don't know the old stories I know. I went to 20th Century Fox, and I said, 'You know, Darryl Zanuck, the man who ran this studio, hired me for my first movie. And Betty Grable used to walk out of that door over there.' And these studio heads are saying, 'Really? Tell us more.' "

Malden is a living bridge between the old and new Hollywood, and vividly remebers the night he won his Oscar for *Streetcar*. The awards ceremony was to be held at the Pantages

continued on page 32

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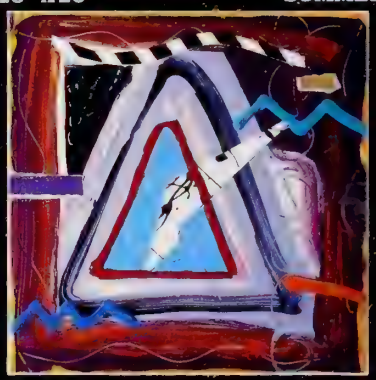

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President of the Academy of Motion Picture Arts and Sciences

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Theatre, but Malden claims he did not think he had a chance of winning. "I wasn't going to go," he recalls. "I wasn't antisocial, I just don't go to parties. I'm not a part of the Hollywood party. But the higher echelon at Warner Bros. found out about it, and they said, 'Go to wardrobe, they'll give you a tux.' "

Although all the other stars arrived at the Pantages in chauffeur-driven limousines, Malden showed up in an old Chevy. "I saw the crowd and said, 'Oh, I can't get in there,' " he recalls. "So I drove around and parked in the lot." His wife, Mona, was in New York, so he was by himself, and since it was March and he was used to New York weather, he was wearing a topcoat. He walked into the theater carrying his coat, and he was ushered to seats number three and four.

"I took off my coat and put it on the empty seat," Malden remembers. "And so who comes in? Humphrey Bogart and Lauren Bacall. They had seats one and two. I knew Lauren a little bit from New York, and so we talked. Humphrey Bogart was really nervous. He was up for the Best Actor Oscar for *African Queen*, competing against Marlon Brando in *Streetcar*. He must have gone out seven times to smoke. And I had no idea I might win. I had nothing prepared. I thought, 'This is ridiculous. I'm here, so I'll just sit and watch the show.' "

Malden says that when his name was announced as winner of the Oscar for Best Supporting Actor, "my mind went blank. I knew my name had been mentioned. I knew I had to get up there. So I got up and went to the end of the aisle, and I said to Bogie, 'I have to go up there. Will you watch my coat?' And Bogie just looks at me and says, 'Get up there!'

"To this day I don't know what I said," Malden confesses. "I guess it was something like, 'Thank you. I appreciate it very much. It's an honor.' Then they took me backstage to the press. I'm there for about twenty minutes, half an hour. And suddenly I see Bogie walking in with his Oscar, and the first thing I can think of is, 'What did you do with my coat?' Bogie says, 'Forget the coat, kid! You just won an Oscar!' But all I could think of was, 'Oh no, nobody back there's watching my coat.' That's all I could think of—my coat!"

As fate would have it, someone was watching Malden's coat—his old friend Kevin McCarthy, who had also been nominated for an Oscar that night. Later, Malden met McCarthy and his wife. "They had the coat," Malden recalls with the same sigh of relief he must have heaved that night. "I said, 'Oh, thank God!' "

Not surprisingly, Malden treasures both his own Oscar and the Oscars as a Hollywood institution. "An Oscar is the greatest award an actor can get because it's given to you by your peers," he notes. And unlike those who pine for the glories of a bygone era, Malden does not miss the so-called golden years of Hollywood—he thinks they're happening now.

"I remember when Michael Douglas and I started doing *The Streets of San Francisco*," Malden recalls. "He said, 'You were lucky. You were in the golden years.' " I started thinking about it, and I decided that every past fifteen or twenty years are the golden years. In fifteen years, what Michael Douglas is doing now will be the golden years. People will say these were the good old days."□

Malden treasures both his own Oscar and the Oscars as a Hollywood institution. "An Oscar is the greatest award an actor can get," he notes.



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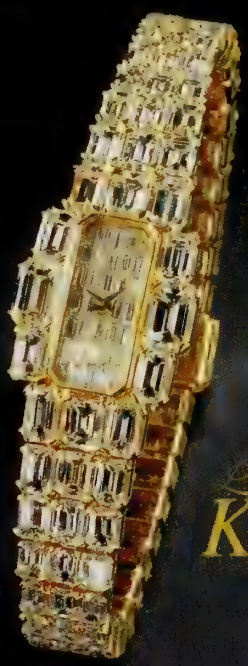
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ARCHITECTS TO THE STARS

Hollywood Legacies of Wallace Neff, James E. Dolena, Roland E. Coate and Paul Williams

By Michael Webb

IN THE TWENTIES and thirties, movie stars were America's aristocracy. What they wore, on and off the screen, set fashions. Their lifestyles, hobbies and opinions—invented or improved by studio publicists—were chronicled in every tabloid and a score of fan magazines. Most people assume that the stars of that era lived in ostentatious splendor. In the script for *Sunset Boulevard* (1950), Charles Brackett and Billy Wilder describe the mansion of a faded star as "grandiose and grim. The whole place is one of those abortions of silent-picture days, with bowling alleys in the cellar, and a built-in pipe organ, and fountains with tropical foliage, and beams imported from Italy with California termites at work on them." It is a compelling image, but only a handful of stars indulged in baronial pretensions.

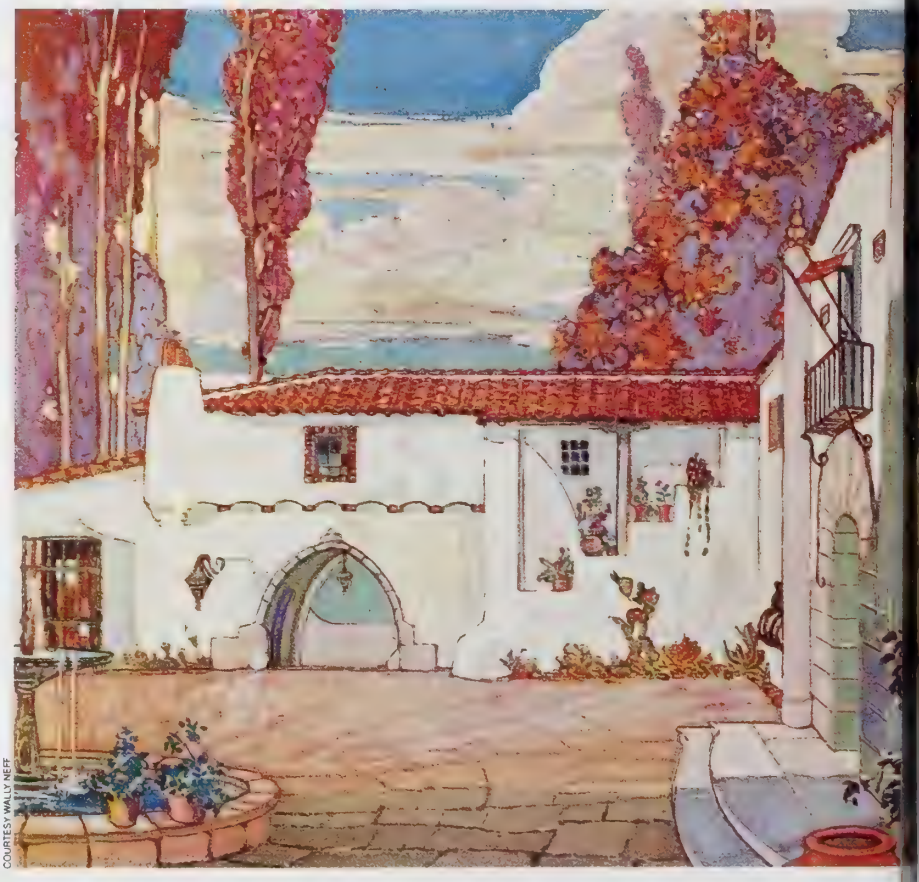


COURTESY WALLY NEFF

The first movie celebrities lived quite simply, in rented houses or apartments. Though a few had become rich and famous, they found it hard to believe that their good fortune would last. The movie colony, however, was to prove an invaluable client for some of southern California's leading architects of the Jazz Age and the Depression. Richard Neutra designed one of his finest houses for Josef von Sternberg, best known as the director of Marlene Dietrich's first pictures. Silent star Ramon Novarro bought a house by Lloyd Wright, who later created residences for Claudette Colbert and Nelson Eddy. But modernism was a minority taste: The four architects who best pleased their demanding clients were masters of period style.

Wallace Neff put his personal stamp on a succession of Spanish haciendas, Norman farmhouses, Federal Revival and Regency houses. Born to a wealthy Altadena family in 1895, he spent five formative years in Europe sketching historic buildings, studied architecture at M.I.T., and

Masters of period-style designs—particularly Mediterranean and classical styles—were chosen by many Hollywood notables of the 1920s and 1930s as the architects for their residences. Among those architects was Pasadena-based Wallace Neff (left), who worked with Mary Pickford and Douglas Fairbanks, Sr., Fred Niblo, King Vidor, Fredric March and the Marx brothers. BELOW: An idealized rendering by the architect shows the Spanish-style house Neff designed for the 24-acre hilltop estate of screenwriter Frances Marion and cowboy star Fred Thomson.



COURTESY WALLY NEFF

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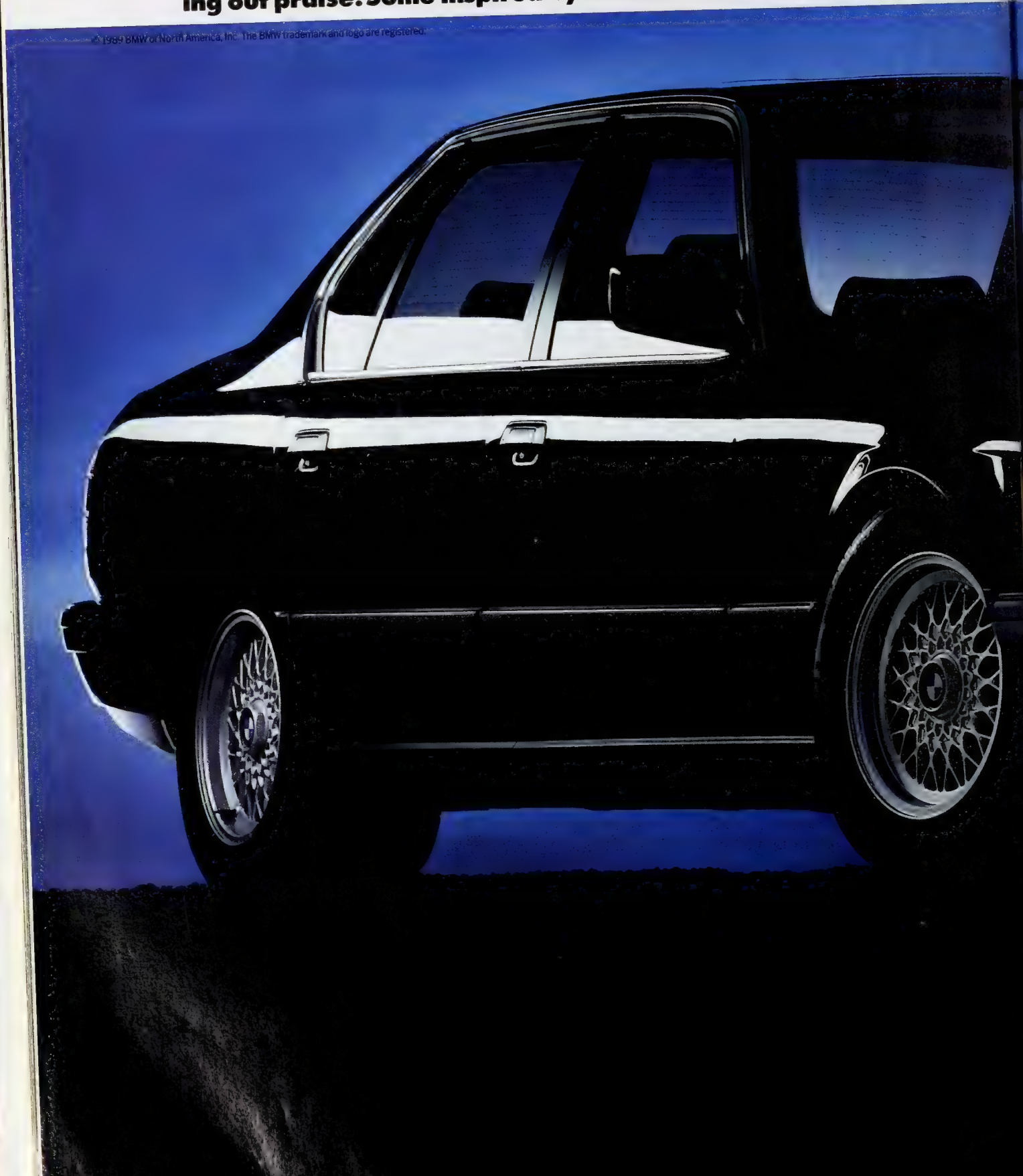
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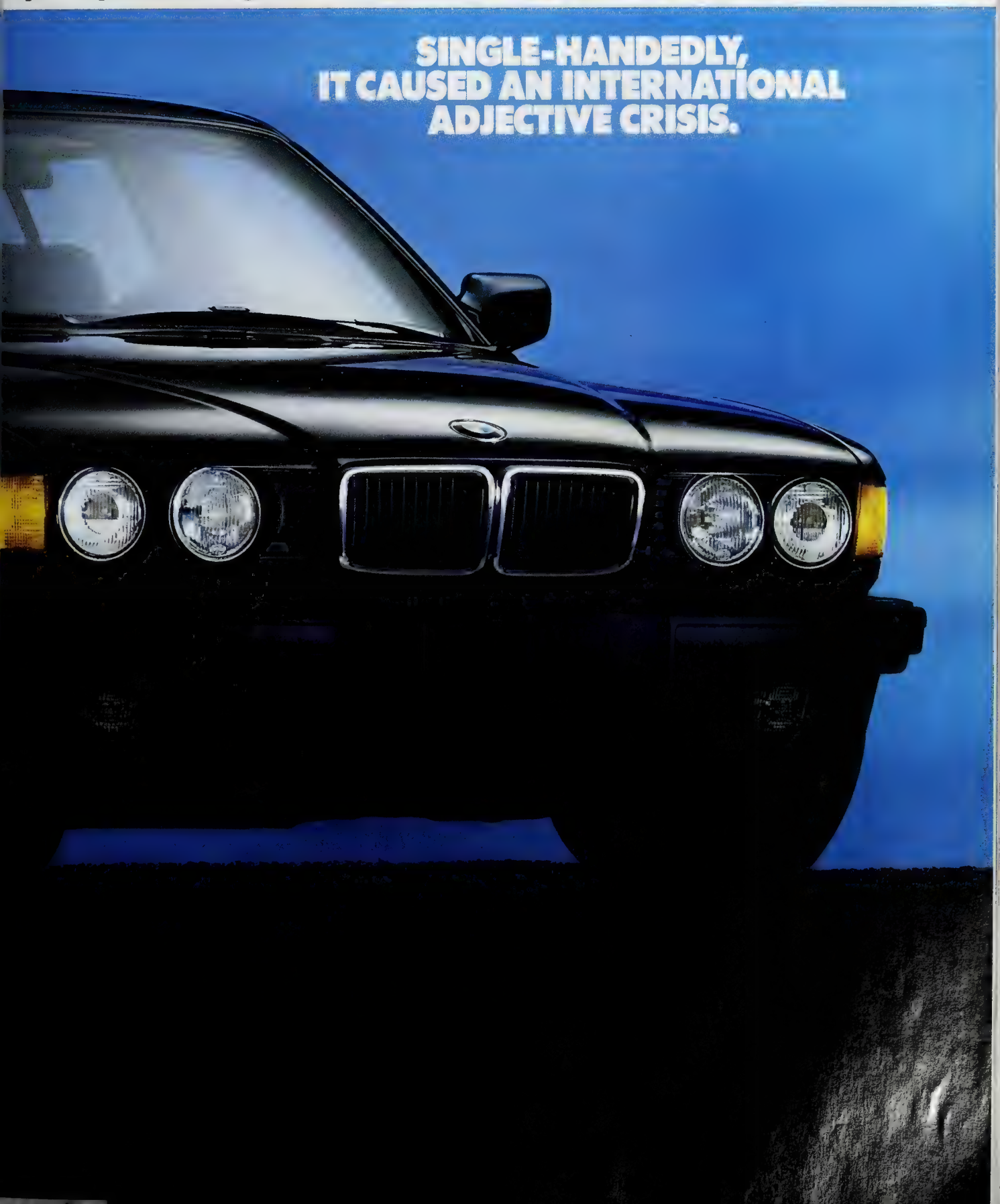
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Hollywood Legacies of Wallace Neff, James E. Dolena, Roland E. Coate and Paul Williams
continued from page 36

opened his office in Pasadena in 1922. Erudite, charming and skilled as a delineator, he won his first big commission the following year. His clients were Fred Thomson, a Presbyterian minister turned cowboy star, and his wife, Frances Marion, a top screenwriter. As Marion recalled in her autobiography, *Off With Their Heads*, Thomson valued his horses above people, and commandeered most of their twenty-four-acre hilltop site for stables, an exercise ground, shade trees and a waterfall, and lodgings for the hands that "looked like a Vanderbilt summer place to me." She sent for Wallace Neff, who designed them a romantic California vision of Spain: white stucco walls with wide arches flanking a shady courtyard with a tiled fountain. Marion insisted she was a parvenu, and so Neff gave her a coat of arms that featured a horse's head, a quill pen, a film reel and a horseshoe for luck. All the top names in Hollywood came to her frequent parties, and Neff's career was launched.

He remodeled Pickfair several times over the next ten years, though he was fonder of its owners than of the house. In 1926, for director Fred Niblo, he created a strikingly original Spanish house arranged around a circular entrance court that was scaled to the turning radius of a Duesenberg. It was later owned by Katharine Hepburn and, for forty years, by Jules Stein, founder of the Music Corporation of America, which later acquired Universal Pictures.

Director King Vidor enjoyed Neff's company and commissioned two houses in Beverly Hills. Vidor described the first as "a low, rambling Mexican-type house on a hilltop"; its best feature was a grandly arched staircase hall. The second, built in 1937, had the profile of an alpine barn and classical detailing. Fredric March canvassed several architects before also picking Neff to design a whitewashed-brick-and-timber house with a "Normandy kitchen," as it is described on the plan, which was used for informal entertaining and as a projection room.



FROM SATURDAY NIGHT



Russian-born James E. Dolena (above) brought Old World craftsmanship to his designs, which appealed to such clients as Constance Bennett, George Cukor, Walt Disney and Barbara Stanwyck. BELOW: For William Powell, Dolena remodeled a Beverly Hills house in 1935. He turned the California bungalow into a classical mansion with an entrance portico of Ionic columns.

Neff's prolific career extended into the seventies, but his last major Hollywood commissions came in the fifties from three of the Marx brothers. Neff once recalled how Groucho demanded, "Wallace, I want a house with a flat roof, but how do you drain water off a flat roof?" "You use gutters," Neff replied. "That's the house for me," Groucho declared. "I came from the gutter, and I'd feel at home in a place like that."

James E. Dolena was born in 1888, and drew on his experience in St. Petersburg before the Russian revo-

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Hollywood Legacies of Wallace Neff, James E. Dolena, Roland E. Coate and Paul Williams
continued from page 40

lution to create some of the most elegant Neoclassical houses in southern California. He arrived in Los Angeles in the late twenties, and made his reputation among the rich and fashionable by insisting on the finest craftsmanship and angrily rejecting work that did not meet his standards. His career flourished with the Colonial revival of the mid-thirties, and his clients included Constance Bennett, director George Cukor, Walt Disney and Barbara Stanwyck.

In 1935 Dolena remodeled a twenties bungalow in Beverly Hills for William Powell, creating a low, white classical pavilion with a colonnaded entrance and interiors of the utmost refinement. Powell equipped it with every available gadget, but the overambitious owner discovered that "the secret panels and disappearing doors never worked right. I'd push one button to go into the parlor and I'd find myself in the kitchen or garden.



COURTESY MRS. ROLAND COATE

There were thirty-two rooms in that house and in every one of them something unexpected was happening. I've been haunted by weird nightmare memories ever since."

For Barbara Stanwyck, Dolena created a pastiche of Mount Vernon in white brick and clapboard. But his most reticent venture may have been his most successful: George Cukor's intimate hillside home, with its floor-to-ceiling windows. William Haines, an MGM matinee idol turned decorator, did the interiors; Florence Yoch designed the steeply terraced gardens. Cukor, a man of rare taste, lived there happily for almost fifty years.

Roland E. Coate was a well-traveled gentleman architect. Born in 1890, he was a graduate of Cornell's

Roland E. Coate (above), adept at a variety of styles, began his Pasadena-based firm in 1925, attracting such clients as Myrna Loy, Melvyn Douglas, Frank Capra, Fred Astaire, Jack Warner and David O. Selznick. BELOW: In 1935–36—shortly after a trip to Bermuda—Coate designed a Brentwood house for Gary Cooper that was featured in *Architectural Digest* circa 1936. The low, shuttered white stucco residence reflects the influence of the classical colonial style of Bermuda.



MARC WANAMAKER/BISON ARCHIVES

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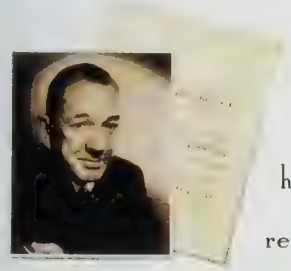
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Hollywood Legacies of Wallace Neff, James E. Dolena, Roland E. Coate and Paul Williams
continued from page 42

Beaux Arts approach to design. In an unpublished University of California, Santa Barbara, thesis, Lauren Weiss Bricker describes the houses of Coate and his peers as "lightly sheathed in imagery from the European or Colonial past; internally these houses were well provided with well-lit, large, airy rooms which opened easily to the outdoors." Coate hung up his shingle in 1925, after three years in partnership with Reginald Johnson and Gordon Kaufmann, and he specialized in Mediterranean- and Monterey-style houses for established clients in Pasadena and San Marino. But it was commissions from the likes of Myrna Loy, Melvyn Douglas, Frank Capra, Fred Astaire and Gary Cooper that kept his office busy through the Depression.

Two of Coate's grandest houses were built for top producers. He transformed a Spanish-style house on a big Beverly Hills estate into a classical mansion with a massive Greek portico for studio chief Jack Warner. Warner had just married a southern belle, and Ann Warner still lives, reclusively, in the house that was built for her more than a half-century ago. For David O. Selznick he created a more delicate version of Colonial, with Regency porches and verandas to animate the smooth white stucco façades. It is interesting to speculate whether Selznick became so passionate about *Gone With the Wind* as the result of living and working in Colonial-style buildings.





PHIL STERN

More than 1,000 period-style houses are the creations of Paul Williams (below), who in his 58-year career worked with Tyrone Power, Lon Chaney, Humphrey Bogart, Lauren Bacall, Lucille Ball and Frank Sinatra. ABOVE: In the late 1930s Charles J. Correll, Andy in the *Amos 'n' Andy* comedy series, asked Williams to design his residence in Holmby Hills. As shown in *Architectural Digest* circa 1939, the Colonial-style house featured a streamlined spiral stair in the entrance hall.

Roland Coate, Jr., himself an architect, recalls how readily his father accommodated his clients' tastes. He would show them his collection of colored-pencil renderings and plans, a book of samples from which to choose one they liked. Coate remembers how disappointed he was, as a young man, that his father didn't socialize with his celebrity clients. "He probably couldn't afford to," he now concludes. "They played poker after dinner for high stakes, and my father would have had to drop out."

Paul Williams was, in some ways, the most remarkable of these four architects. Born in 1896, he designed more than a thousand houses during his fifty-eight-year career, as well as doing the handsome MCA building (now Litton Industries) and Saks department store, both in Beverly Hills. As photographer Julius Shulman recalls, "He had a way of putting his clients' needs first and then designing a house around them that was a gift." Everyone praised his gentle manners and impeccable attire. His movie clients included Lon Chaney and Tyrone Power, Lucille Ball and Frank Sinatra; Don Johnson and Tom Selleck are among today's proud owners. This would have been an exceptional achievement for any architect; Williams was largely self-taught.

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Pursuits of pleasure.







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Hollywood Architects
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And though he was a light-skinned black, he was refused service several times in local restaurants.

Karen Hudson, who is preparing a biography of her grandfather, remembers him as "a gentle man with a dream—and the vision to think he could make it." His design talent emerged while he was still an office boy at Johnson and Kaufmann; later he won a scholarship to the University of Southern California. He secured the commission to design a Colonial mansion in Beverly Hills for automobile magnate E. L. Cord by working a straight twenty-four hours on the plans. He intrigued his clients by sketching upside down from the far side of the table, but there was nothing quirky about his Colonial houses or his fanatic attention to detail.

A signature work was the 1939 house in Holmby Hills for a rare black client, Charles J. Correll, who played Andy in the *Amos 'n' Andy* comedy series on radio. This stylish residence, with its columns, delicate moldings and ironwork, and streamline bar, rivals the best work of that period. He built a similar pedimented house for Tyrone Power, but he was equally adept in other fashionable styles, as can be seen in the brick Tudor Atkins mansion in Pasadena.

Modernism was a minority taste: Those who best pleased their demanding clients were masters of period style.

Like Neff, Dolena and Coate, Williams worked for the old rich who prized the picturesque and eclectic, and he dressed the stars and other upstarts in borrowed finery. Both groups could afford the best, and these architects responded enthusiastically. They may have drawn their imagery from history, but they put their own mark upon it.□

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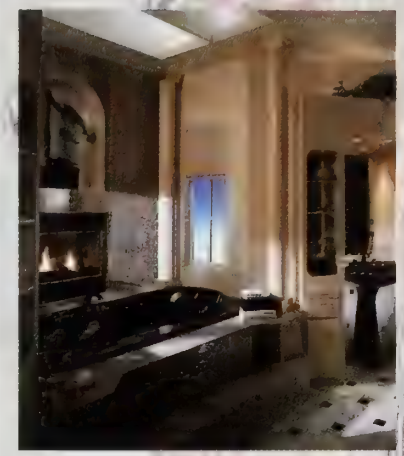
And if that's not enough, standard features include a digital time and temperature display, low water cut-off, and a six jet whirlpool system. Optional features include an inline water heater and pool light (standard on the Tennison and Grandeur.)

A wide variety of colors, sizes and designs is available to fit your style. For more information about this new line of acrylic whirlpools, or for the Eljer showroom location nearest you, call 800-PL-ELJER.



A six foot by three foot Romantic whirlpool, shown here in Zinfandel. Other new models in five foot by three foot, five and one half by three foot, and six and one half foot by five foot.

ELJER INDUSTRIES



The luxury bathroom gives buyers the best of everything.

Elegance Tailored To Every Lifestyle.

The needs and desires of today's homebuyers are as diverse as their lifestyles. For some, the primary concern is luxury. Others are looking for affordability. Still others, especially those with disabilities, are interested in accessibility and safety. While these needs apply to the entire home, they are especially important in the bathroom.

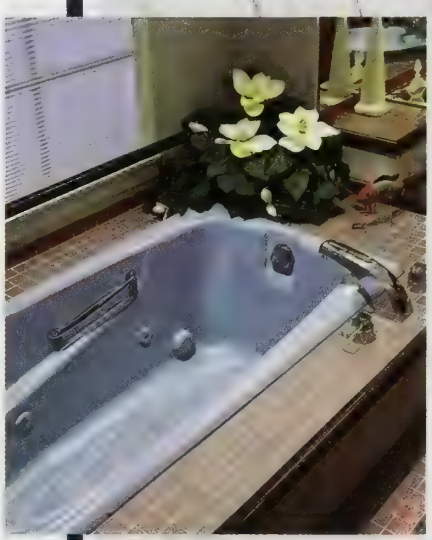
There's one other thing today's consumers are looking for—elegance. They're searching for a feeling of quality, a sense of being pampered, even indulged. This is particularly true of the bathroom, where they go to renew and refresh, away from the hustle and bustle of the outside world.

Eljer Plumbingware teamed up with *Professional Builder* magazine to address the needs of today's buyers. Three teams of architects and interior designers were commissioned to develop special master bathrooms. One bathroom was created with an eye toward luxury, another for affordability, and the third for accessibility. All have one thing in common: elegance. From design to materials to choice of colors, elegance is the common denominator.

Once the designs were finalized, Eljer constructed all three bathrooms and *Professional Builder* supervised the photography.

For additional copies of this 12-page brochure and for information on the plumbing fixtures shown, call: 1-800-PL-ELJER. Or, write to Eljer, Dept. PB 901 Tenth St., P.O. Box 37, Plano, Texas 75074.





The affordable bathroom gives even budget buyers luxury touches. (Center)

The accessible bathroom offers both disabled and able-bodied family members style and comfort. (Bottom)

All photographs: Bill Hedrich of Hedrich-Blessing.

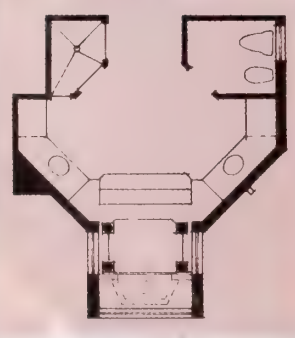
ELJER

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Luxury Master Bathroom

The dramatic fireplace lights up with the flick of a switch to set the tone for this opulent master bathroom.









The Designers

ARCHITECT: Quincy Johnson of Quincy Johnson Associates, Boca Raton, Florida.

INTERIOR DESIGNER: Kay Green of Kay Green Design & Merchandising, Inc., Orlando, Florida.

Elegance With An Inherent Sense Of Drama.

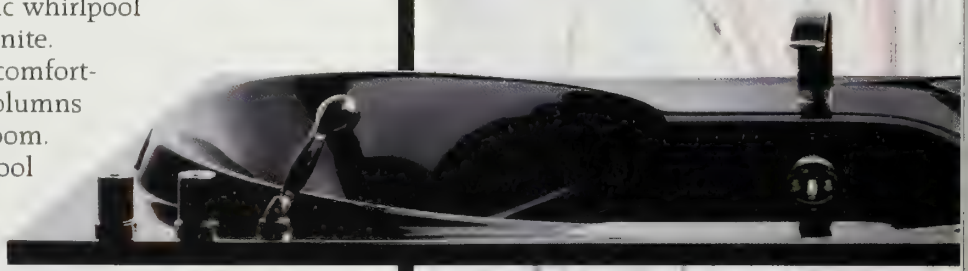
His and Hers Tennison lavatories are framed by cabinets with ample room to store grooming accessories.



Individuals searching for that extra measure of luxury will find everything they're looking for in this elegant bath. Sleek, sensual, dramatic—it has all of the touches to please even the most discriminating buyer.

A collaborative effort of architect Quincy Johnson and interior designer Kay Green, this strikingly beautiful master bathroom combines timeless materials with state-of-the-art plumbingware from Eljer's Tennison Collection.

The elegantly styled Tennison acrylic whirlpool rests on a platform of Rosa Porrino granite. Spacious enough to cradle two people comfortably, the whirlpool is surrounded by columns that form a pavilion within the bathroom.



Set behind the Onyx-colored whirlpool is a stunning Selkirk gas fireplace. Not only does the fireplace provide a focal point for the bath, it also adds to the total feeling of comfort and luxury.

Exquisite materials, skillfully placed, give the bathroom a high level of sophistication. The floor is white Carrara marble inset with deep black accents. A soft pink wallpaper subtly contrasts with the clay-pink formica cabinetry.

Two Eljer Tennison pedestal lavatories are framed by cabinets offering abundant storage area. One lavatory has been scaled to a woman's size, while the other was designed for a man. A white tile wall accented with gold tiles draws attention to the sculptural lavatory detail.

In one corner of the master bathroom is a custom shower, appointed with the Eljer Grandela black and gold faucets used on all of the plumbingware shown here.

In the other corner are the Tennison toilet and bidet. The toilet is a one piece design. The gracefully styled bidet, with its own cover, completes the setting.





Sleek and sinuous styling distinguishes the Tennison whirlpool. (Center)

Marble Carrara floors contrast beautifully with the Onyx-colored plumbingware. (Bottom)

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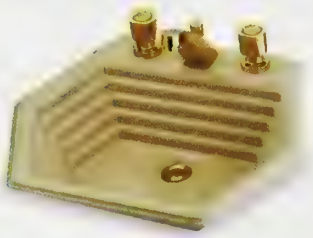
The Design Of These Bathroom Sinks Isn't Cast In Stone. It's Iron.

ELJER

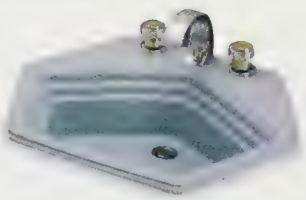


This unique cast iron Chantilly bathroom sink is overflowing with contemporary style. Its unique design and horizontal look allows for a decidedly different approach to bathroom design, shown here in Dusty Rose with Grandela gold shampoo faucet with gold satin handles.

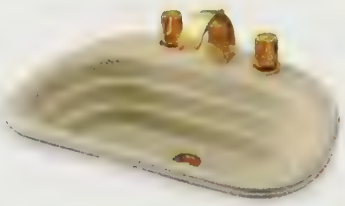
For more information, or for the Eljer showroom location nearest you, call 800-PL-ELJER.



The Terrace sink shown here has high gloss enamel finish on cast iron. Shown here in Zinfandel with Alvera faucet.



The cast iron Victoria features the terraced look and a unique hexagonal shape. Shown here in Platinum with Erielle faucet.



This Tiffany bathroom sink features rounded design and is made of cast iron — shown here in Natural with Grandela faucet.

ELJER INDUSTRIES

When We Designed These Sinks, We Got Quite A Lot Of Ribbing.

ELJER



The Eiffel kitchen sink with a lifetime warranty adds a new dimension to your kitchen. Not only because of its unique new shape, but also the exclusive ribbed design. The beautiful design is enhanced further by the fact that it's made of enameled cast iron. So the finish takes on a rich, deep, high-gloss color unmatched by any other sink (shown here with Grandela faucet with pull-out spray.)

Below, our two-bowl Fontanbleau sink from the Cambrian Collection features a full-sized work area—yet it fits in a standard two bowl sink opening. Shown here in Glacier Blue with Grandela faucet.

Both cast iron sinks are available in a wide variety of colors. For more information, or for the Eljer showroom location nearest you, call 800-PL-ELJER.

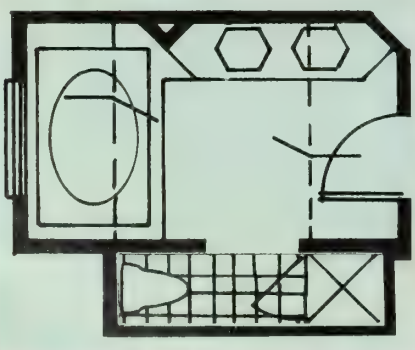


ELJER INDUSTRIES

Affordable Master Bathroom

First-time buyers will spark to the custom touches and exciting colors used in this bathroom.









The Designers

ARCHITECT:
Victor A. Mirontschuk of EDI Architecture/Planning, Houston, Texas.

INTERIOR DESIGNER: Kathy Andrews of Kathy Andrews Interiors, Houston, Texas.

A teal-colored tile platform holds the sculptured acrylic whirlpool.



Custom Touches Make Elegance Easily Affordable.

The Mirontschuk/Andrews bath was created to show how easily elegance and quality can be attained while staying within the budget of the first-time buyer. The bathroom is part of an overall houseplan designed by architect Victor Mirontschuk.

The use of custom touches from readily available materials provides the key to this stunning bath.

The sculptured Eljer acrylic whirlpool acts as the focal point of the room. Interior designer Kathy Andrews utilized a floral patterned balloon shade over the window to draw attention to the whirlpool and its teal-colored tile platform.

Embracing the bathroom vanity is a charming mirrored bay.

A one-piece Terrace Patrician toilet with stepped tank cover adds a touch of subtle sophistication. Together with the whirlpool, it gives the bathroom an upscale look at a modest price. Another custom touch—the Larado fiberglass shower stall.

All plumbingware is a soft Zinfandel, a new shade of white, that has just a hint of blush for excitement. It's one of the many designer colors offered by Eljer. Polished brass Alvera faucets, including a shampoo-spray for the whirlpool bath, enhance the feeling of luxury.

Khaki shirt-stripe wallpaper plays off the teal wall and the teal and beige checkerboard floor.

Accessories include a small sculpture of Pan, collections of perfume and other glass bottles and botanical prints.

The luxury touches used in this bathroom give it a timeless quality, while adding to the resale value—an important consideration for first-time buyers. What better proof that the cost of pampering need not be prohibitive.





A drop-in terraced lavatory complements the terraced tank cover of the toilet. (Center)

The teal tile forms a wainscoting effect around the toilet. (Bottom)

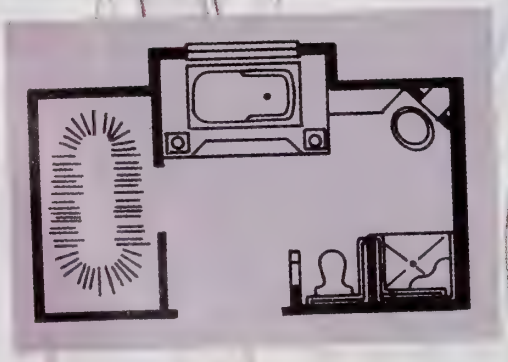
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Accessible Master Bathroom

The overall dimensions of the bathroom are 13 feet 6 inches by 11 feet 4 inches. There is a 5-foot wheelchair turning radius in the shower section and another in front of the whirlpool.









The Designers

ARCHITECT: Loree L. Lord, president of Northwest Home Designing, Inc., Tacoma, Washington.

INTERIOR DESIGNER: Stephen Mead of Stephen Mead Associates, Des Moines, Iowa.

Achieving A Uniquely Personal Sense Of Elegance.

People with special needs will appreciate the tasteful styling and careful thought that have gone into the Mead/Lord bath. It has been specifically designed with the concerns of the elderly and disabled in mind.

While space, safety and accessibility were prime considerations—elegance and beauty have not been sacrificed.

Cool Glacier Blue plumbingware by Eljer creates a feeling of serenity for this bathroom. The bathroom is part of an adaptable house designed by Loree Lord.

The seat-high tub platform of the Eljer Rapture whirlpool enables a person to sit on the platform and swing into the tub using the grab bars. Set off to one side is the Gallery tub faucet, making it more accessible to someone with limited mobility.

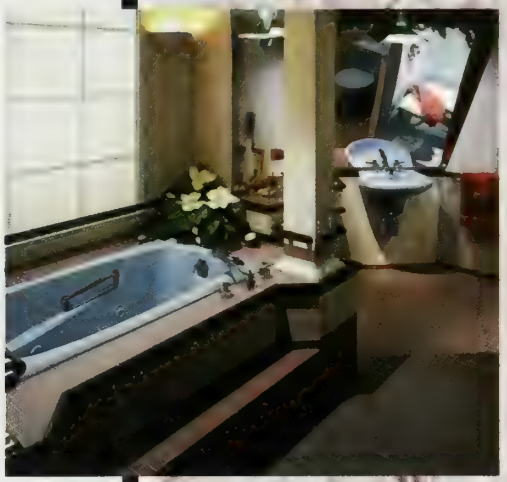
The wall-mounted Ashley lavatory features a half-pedestal that conceals the drain pipe and protects a wheelchair user from potential burns. The long blade handle of the Gallery faucet is easy to turn with the wrist.

A mirror above the lavatory is tilted to allow distortion-free viewing from a seated position. The mirror is equally convenient to use while standing.

The shower is carefully designed for easy transfer from a wheelchair to the seat inside the shower. Grab bars in the shower help the person get from wheelchair to shower seat. (This seat folds up and out of the way when not in use.) A hand-held shower head adjusts for use in either a seated or standing position.

Interior designer, Stephen Mead created an exceptionally attractive interior for this bathroom. Deep cranberry grab bars that ring the room also double as towel bars. On the walls, blue and raspberry paint have been sponged over a white base to achieve a soft, contemporary look.

The Rapture whirlpool features long acrylic faucet handles that can be turned with the wrist.









The narrow two-drawer counter around the lavatory allows knee room for the wheelchair user. (Center)

Grab bars in the shower and around the toilet increase accessibility.

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When You See Our New Bathroom Collection, You'll Want To Take A Seat.

ELJER



Introducing the new Tennison Collection from Eljer—a fusion of contemporary style and comfort. It features a one-piece, low profile toilet and a matching bidet with its own molded cover and "his and her" pedestal sinks.

In addition, the luxurious whirlpool with sculptured head and arm rests and integral control panel complements the entire motif. And adds hours of soothing relaxation to any bath.

All are available in a wide variety of colors, including new Zinfandel.

For more information about the Tennison Collection, or for the location of an Eljer showroom nearest you, call 800-PL-ELJER.

Matching "his and hers" pedestal lavs in different heights and sizes. Also available with integral towel holders. Shown here with Grandela faucets.

ELJER INDUSTRIES

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August afternoon, The Champs Elysees. Signed. Board: 20 x 26 in/50.8 x 66 cm

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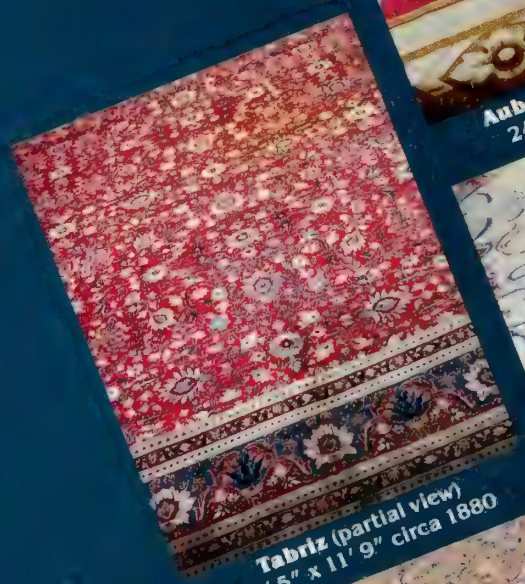
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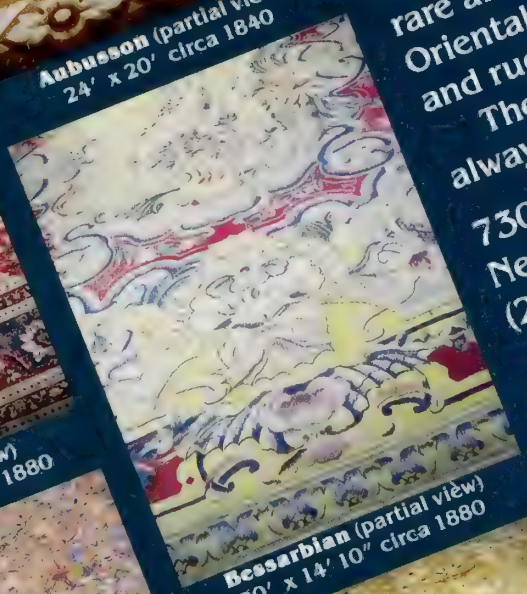
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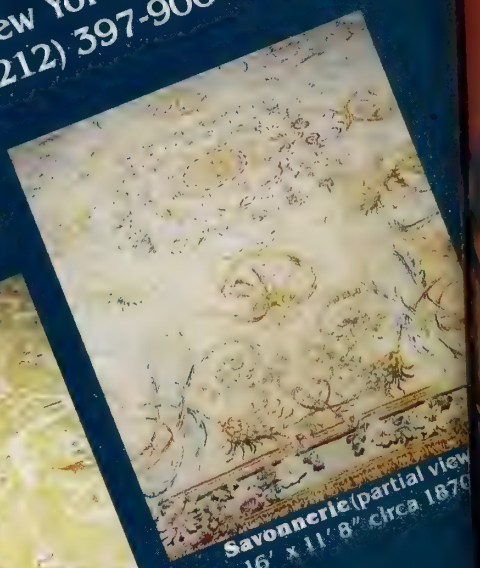
Aubusson (partial view)
24′ x 20′ circa 1840



Tabriz (partial view)
14′ 5″ x 11′ 9″ circa 1880



Bessarbian (partial view)
20′ x 14′ 10″ circa 1880



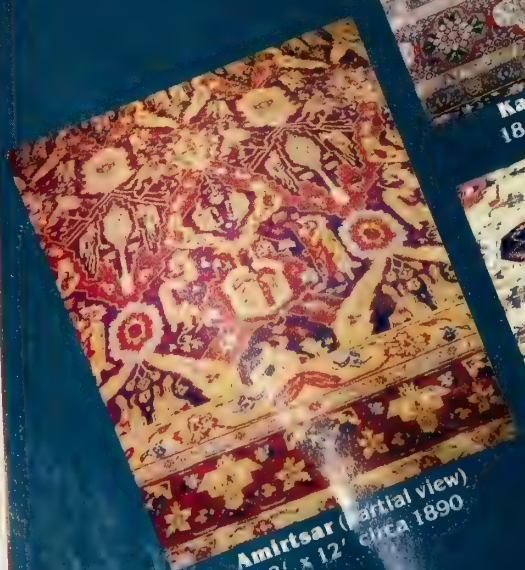
Savonnerie (partial view)
16′ x 11′ 8″ circa 1870



Kashan (partial view)
18′ 6″ x 12′ circa 1900



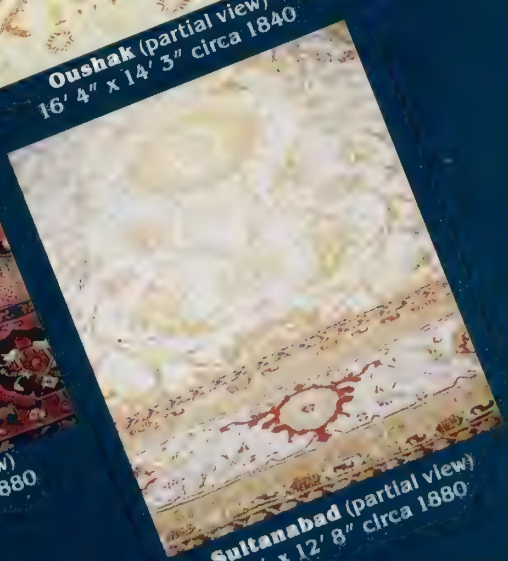
Oushak (partial view)
16′ 4″ x 14′ 3″ circa 1840



Amirtsar (partial view)
18′ x 12′ circa 1890



Serapi (partial view)
14′ x 9′ 10″ circa 1880



Sultanabad (partial view)
16′ x 12′ 8″ circa 1880



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From square
to rectangle
with a flip of the top.

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Tales from the Garden of Allah

THE GARDEN OF ALLAH on Sunset Boulevard was named for the unforgettable, forgotten Alla Nazimova—pronounced either Naz-*im*-ova or Nazi-*mo*-va, according to the speaker's cultural orientation. The first pronunciation is correct. The great lady was an early silent film superstar. The coming of talkies was a blow to her and many other accented actors and actresses. For Nazimova it proved a professional blessing, however, sending her back to the theater to appear in several of her beloved Ibsen plays, and Eugene O'Neill's *Mourning Becomes Electra*, which established her as one of the greats of the American stage.

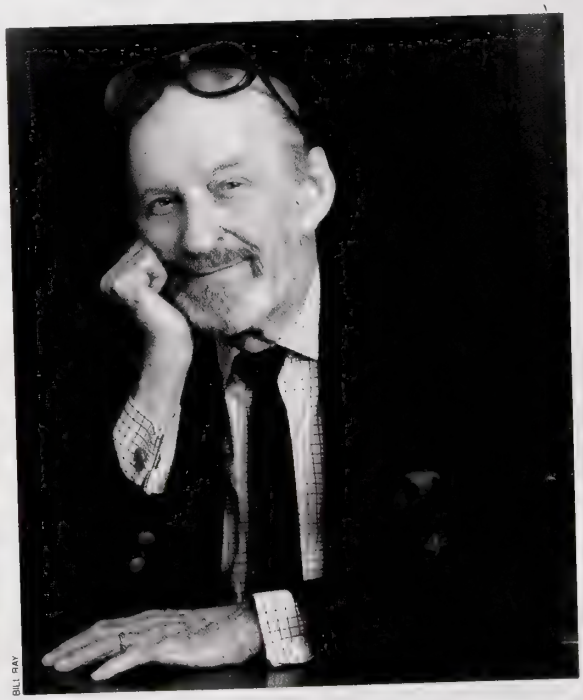
On my first trip to Hollywood to be interviewed by Samuel Goldwyn, I went to the Garden of Allah in my



BRUCE TORRENCE HISTORICAL COLLECTION

With his wife, the late Ruth Gordon, author and screenwriter Garson Kanin (below right) has received three Academy Award nominations, for *A Double Life* (1947), *Adam's Rib* (1950) and *Pat and Mike* (1952). ABOVE: The legendary Garden of Allah, a hotel on Sunset Boulevard, served as the unofficial center of Hollywood social life, attracting "the writers and directors and actors who shaped the style of the movies in the thirties and forties." BELOW LEFT: Kanin and his brother, Michael, right, circa 1940.


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BILL RAY

continued on page 58

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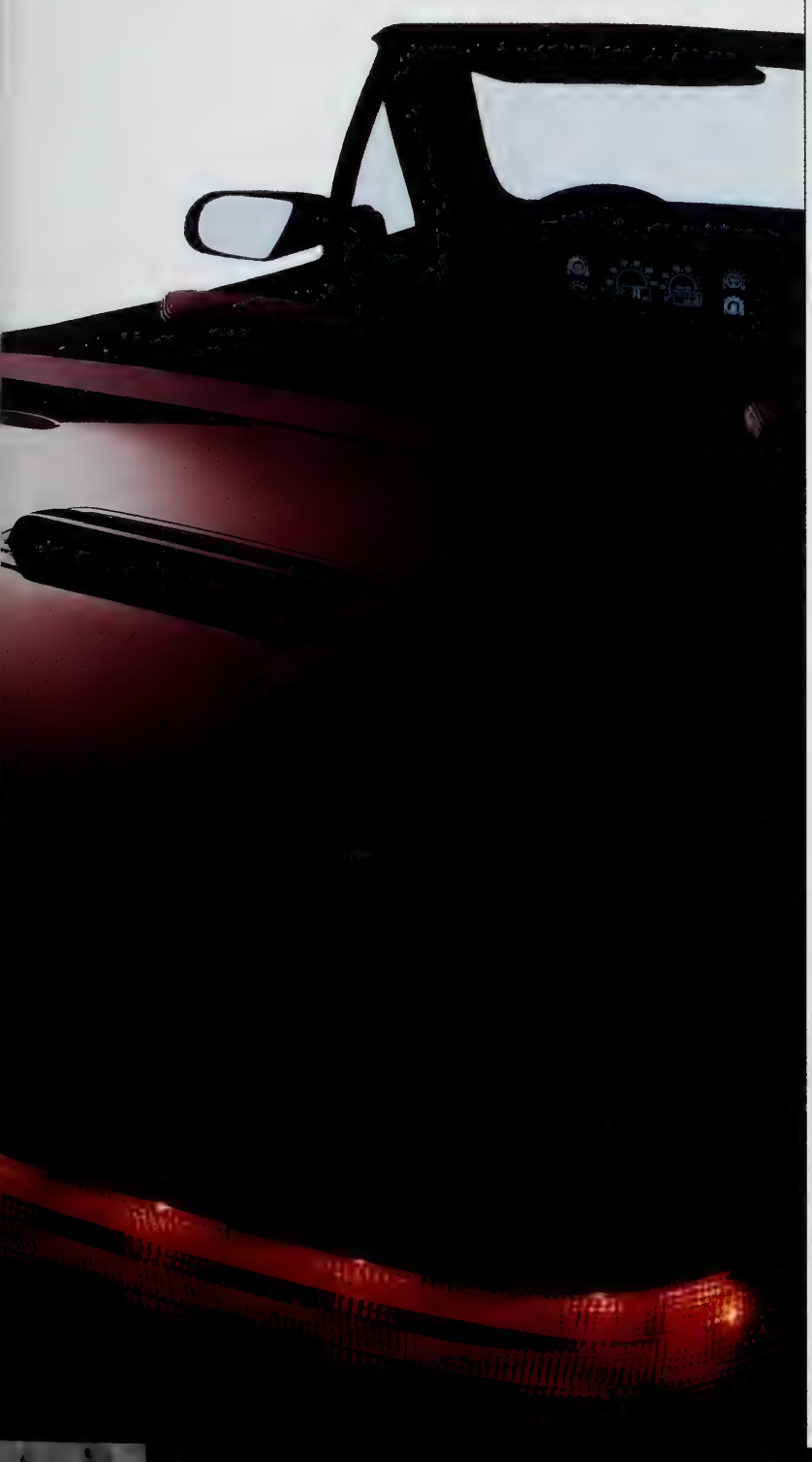
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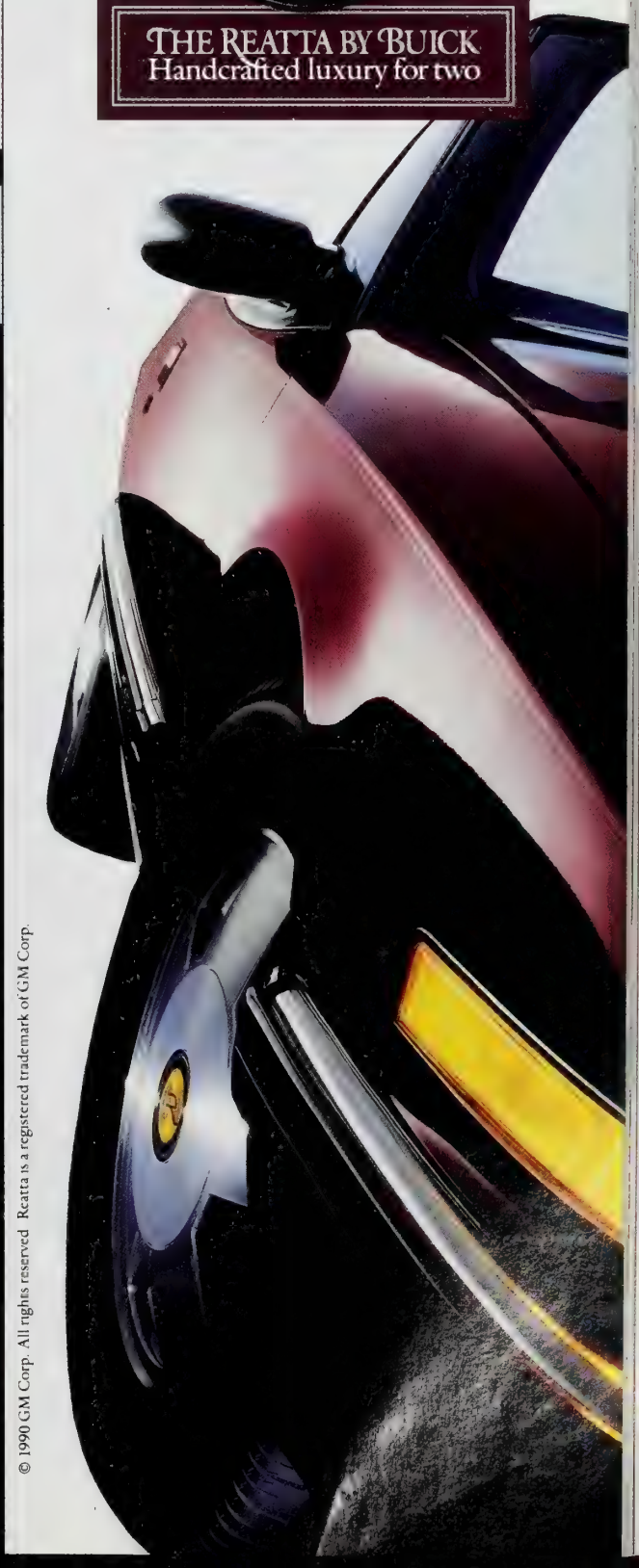
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Tales from the Garden of Allah
continued from page 54



RKO RADIO PICTURES, INC.

rented Buick convertible to keep an appointment with Madame Nazimova. I brought with me a bottle of Stolichnaya vodka and yellow roses and spent a tongue-tied hour in her presence. She talked of her journey to America in 1905, of acting with the Orlenev troupe (speaking only Russian) and learning English in three months when she came to Hollywood in 1918. There she found the large property containing the three acres of fruit trees at 8080 Sunset Boulevard and paid fifty thousand dollars for a ninety-nine-year lease.

Nazimova added the pool with a shape that some say reminded her of the Black Sea. Around this pool gathered the writers and directors and actors who shaped the style of the movies of the thirties and forties: Robert Benchley, Dorothy Parker, John O'Hara, Marc Connelly, Lillian Hellman, Dashiell Hammett, Somerset Maugham, George S. Kaufman, Alexander Woollcott, S. J. Perelman. Many of the names we now associate with the Algonquin Round Table in New York were to be, indeed, the transients who came to Hollywood for a time and made their homes in Alla Nazimova's garden. It was when her house was converted into a hotel that the *h* was added to Alla. Nazimova never approved of the change.

Before the moviemakers arrived at the Garden, the guests were from Nazimova's theater world. Fyodor Chaliapin, Anna Pavlova, Michel Fokine and even the great Eleonora Duse spent time in her huge, dark living room decorated with enormous antlers that seemed to grow out of the floor. The first name on the registry of the Garden of Allah, when it became a hotel, was Madeleine Hurlock. She was an actress in several Mack Sennett comedies before she was married, first to Marc Connelly and later to Robert E. Sherwood.

When Nazimova sold her property in 1926, the new owners decided to build twenty-five bungalows around the pool. Nazimova kept an apartment for herself. The hotel opened with a great deal of fanfare on January 9, 1927, and stayed open until 1959. This was the property that was supposed to support Nazimova in her old age but was sold to pay her

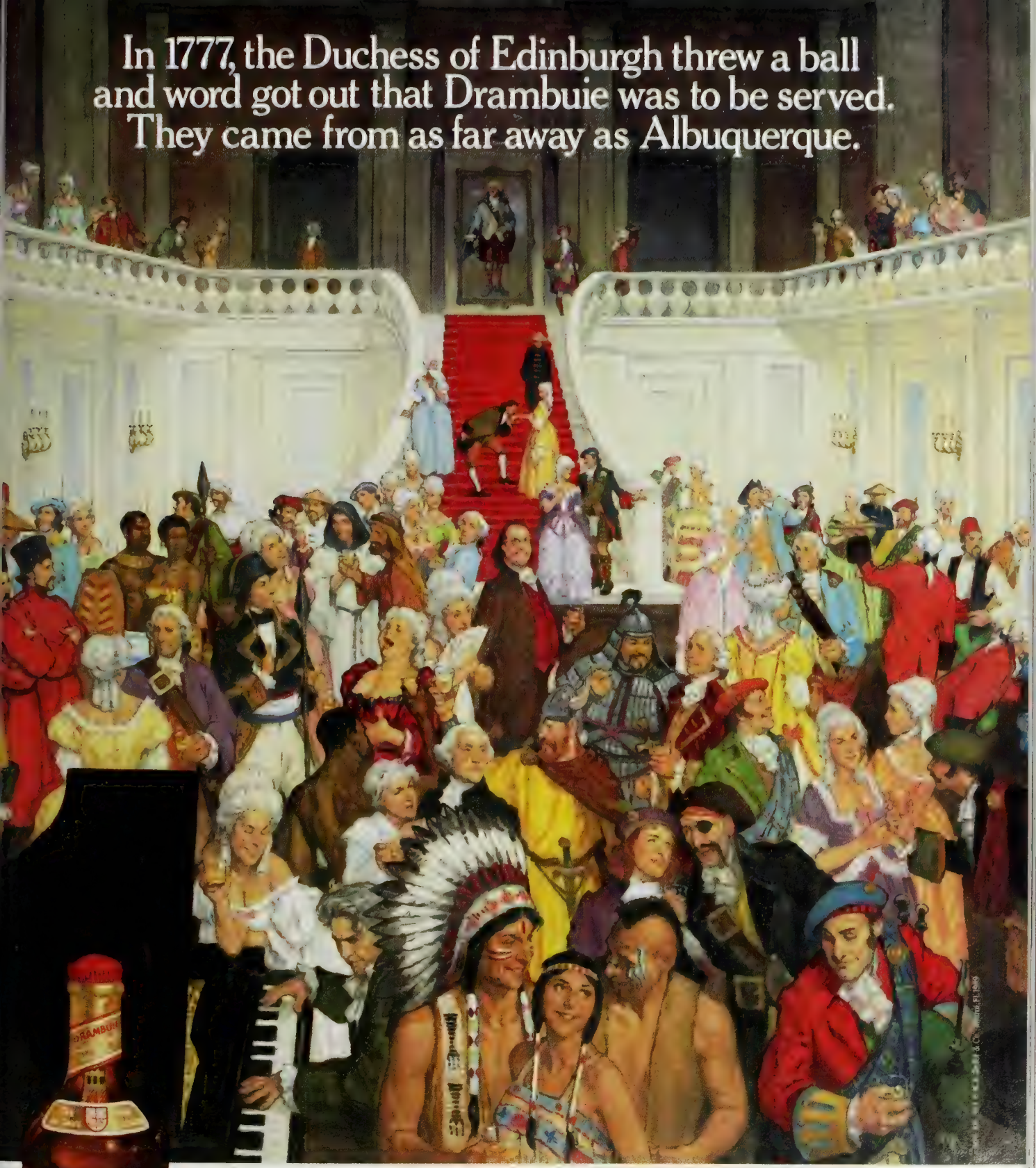
ABOVE: Garson Kanin relaxes with Carole Lombard and Clark Gable on the set of *They Knew What They Wanted* (1940). Robert Benchley called the Garden of Allah "Assignation Alley," says Kanin, "and it was known that Gable and Lombard would arrive separately in the late afternoons or on Sunday mornings." BELOW: The Garden, which closed in 1959, featured 25 bungalows.



BRUCE TORRENCE HISTORICAL COLLECTION

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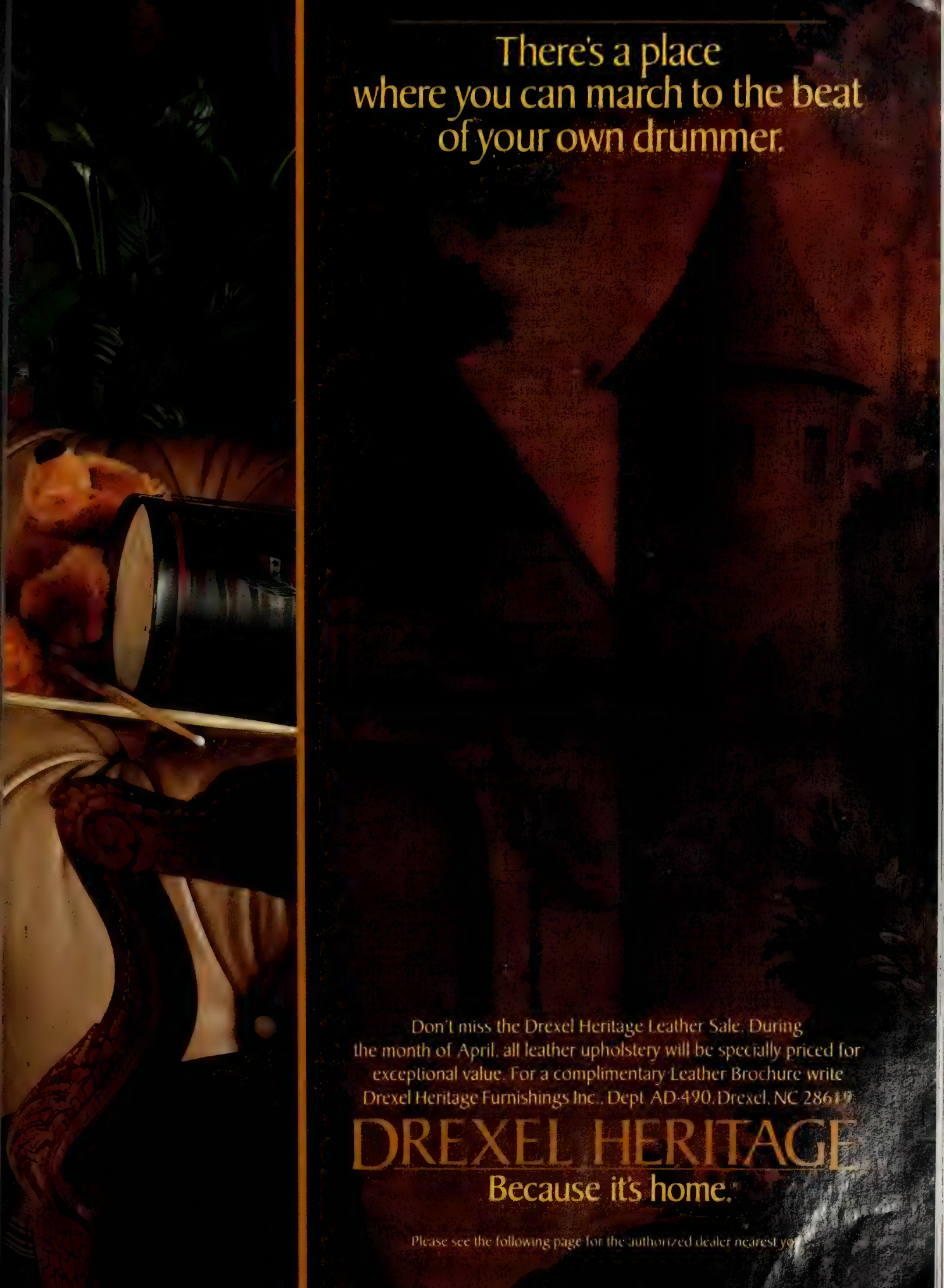
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Tales from the Garden of Allah
continued from page 58

debts. She lost everything else in the stock market crash of 1929. She died in the summer of 1945.

From its beginnings, the Garden of Allah was the epicenter of Hollywood social life—such as it was—especially for the temporaries. There was the comfortable swimming pool, an acceptable restaurant and the bungalows, which were ideal hideaways for high and low romance. Robert Benchley, who came to the Garden so regularly that he was given his own quarters, kept tabs on the adventures going on in his neighbors' bungalows. He once referred to the complex as "Assignation Alley." It was known that Clark Gable and Carole Lombard would arrive separately in the late afternoons or on Sunday mornings.

During the filming of *They Knew What They Wanted*, Carole, who loved to talk, once recounted the following: "My Clark—the screen's Great Lover—was actually shy and nervous about our affair, even though he and his wife were divorced. Once, he got the idea of having his studio makeup man do a job on him—gray wig and eyebrows, a little beard, the works. I waited as long as I could, then fell asleep. I woke up and there was this strange man in the room. I screamed and grabbed the phone, and it took the poor darling five minutes to take off his disguise. Then, of course, he got the shakes and I got the giggles. It was, What a night!"

Norma Jean Baker sat by the pool daily for hours nursing a cup of coffee, waiting to be discovered, until she was. Luckily for her and for all of us, the sharp-eyed Johnny Hyde, vice-president of the William Morris Agency, spotted her, took her home (his home) and signed her (or signed her and took her home). He changed her name to Marilyn Monroe. Marilyn, because the stage star Marilyn Miller was his favorite, and Monroe, because that was the name of the Bronx street where he was born and raised before he became a power.

He took her about, introducing her to every producer and director and star he knew, and he knew many. He gave lunches and dinners for the influential. "Most of them," said Johnny, "thought, 'Oh well, this is another one of his romances.' They didn't realize I knew she had potential. It took quite a while, and then that small part in *The Asphalt Jungle* turned out to be the breakthrough. From then on it was easy—but it all started with a girl sitting at the pool at the Garden of Allah!"

The bungalows were often converted into writers' studios. I retain vivid memories of bungalow five, where Kate Hepburn and I met for five days with my brother, Mike, and Ring Lardner, Jr., polishing a screenplay called *Woman of the Year*. We sat



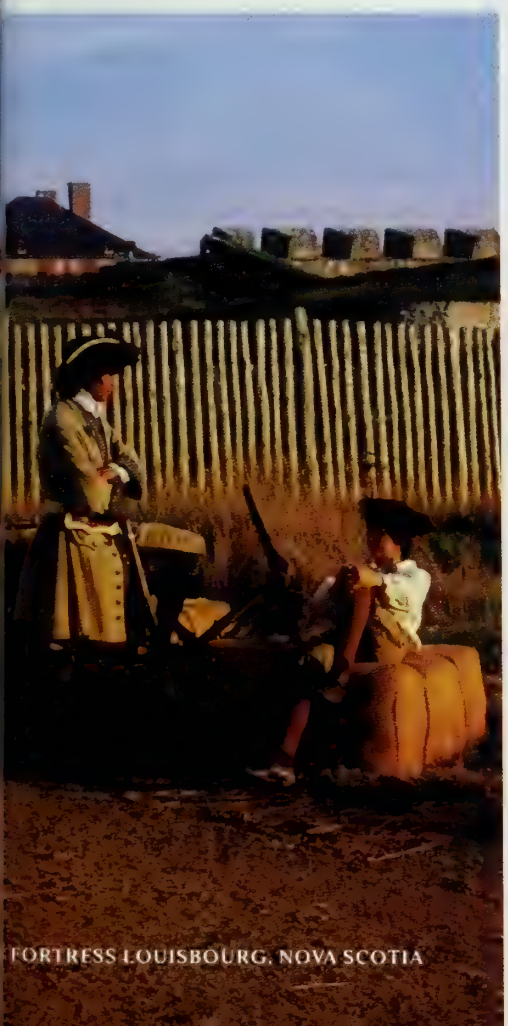
together around a large table in the sitting room acting out the parts, Kate already brilliant as Tess Harding, and the rest of us inventing and characterizing men, women and others throughout the days and nights. We never left the Garden of Allah. We worked around the clock. Sleeping arrangements: We gave Kate the bedroom. Ring, Mike and I used the sofas, the cushions and the floor, making do somehow for a few hours at a time. Dave Chasen sent in fine meals from his new restaurant, and we emerged after the fifth day with a script that Kate took to Dore Schary. Part of the payment, arranged by Miss Hepburn, was one thousand dollars for the bill for the bungalow.

Dorothy Parker and her husband, Alan Campbell, came out to work with me on a project called *Passport to Life*, a story I had convinced RKO to buy. After three months the idea was abandoned. Dotty blamed the Garden of Allah. "It's too damned comfortable," she explained. "It's fine for eating and drinking and *you* know—but not, I repeat, *not* for writing."

In the heat of the Napa Valley, while we were making *They Knew What They Wanted*, Carole Lombard's costar Charles Laughton told me that he and his wife, Elsa Lanchester, lived there when he acted in *Mutiny on the Bounty* at MGM and *The Hunchback of Notre Dame* at RKO. In the summer's heat, still wearing his costume and makeup but keeping as much of his hump as he could above water, he would spend part of his lunch hour floating in Alla Nazimova's pool. Several guests complained, saying that the terrifying creature splashing about was hardly a fit holiday companion—to no avail, of course.

I once asked Laurence Olivier to lunch and suggested the Garden of Allah as our meeting place. He declined firmly. I asked why, and he explained. Near the beginning of his career he was brought to Hollywood by MGM to play opposite Greta Garbo in *Queen Christina*. He and his wife, Jill Esmond, made what was in those days the long and difficult journey: seven days by sea from Liverpool to New York, followed by a five-day train trip across America. In Los Angeles they proceeded to the Garden of Allah and moved into bungalow four and settled down. Not, however, for long. After several days of shooting, Miss Garbo insisted that Olivier be replaced. He was paid off and replaced by John Gilbert, Garbo's former lover, who had fallen on hard times and whose career was in shambles. The Oliviers checked out and made the difficult journey home. In later, more fortunate years, he could not be persuaded to lunch or dine at the Garden. His memories of the

continued on page 66



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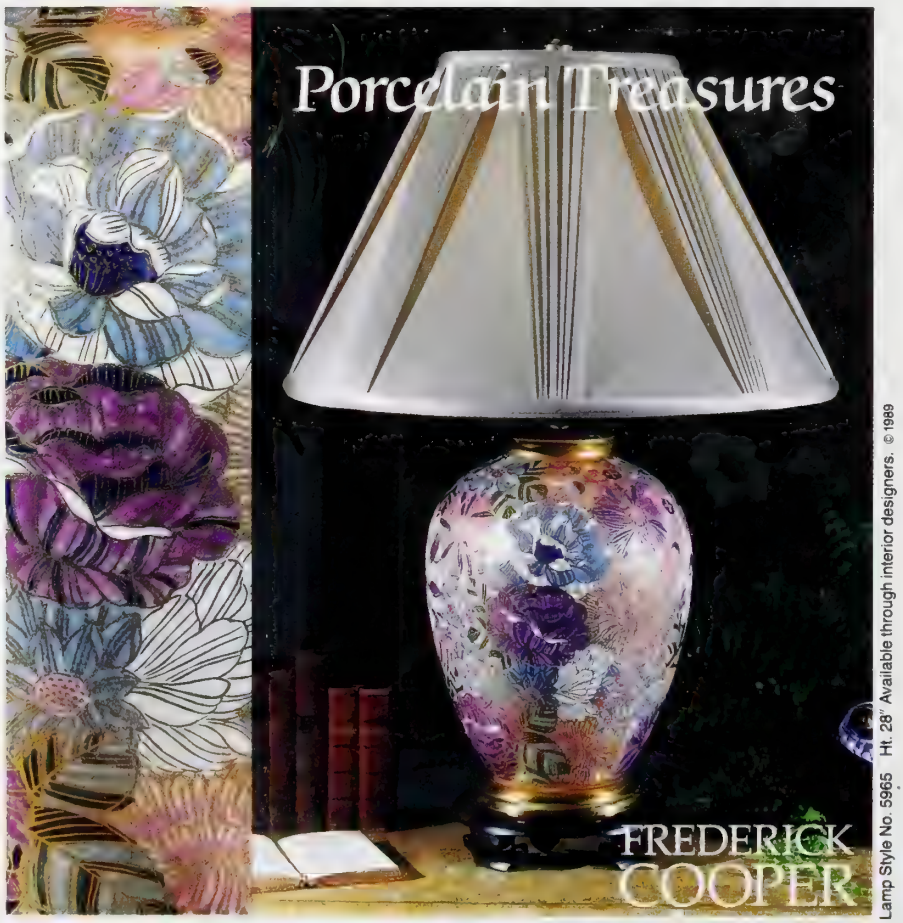
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Tales from the Garden of Allah
continued from page 63

early days were simply too painful.

At a lunch with Parker and Campbell, Scott Fitzgerald told us that he had been in residence in 1938 while attempting to put his shattered career in order. His finances were, at the time, at a low ebb, but the management did not press for payment. He wrote them an apologetic note and received a reply that read, "No matter, Mr. Fitzgerald. It is an honor to have you here."

When Samuel Goldwyn brought Thornton Wilder out to Hollywood to write a screenplay based on Leonid Andreyev's play *The Seven Who Were Hanged*, he installed Wilder in one of the bungalows. Wilder told Ruth Gordon, "The disparity between my accommodations and my subject make progress difficult indeed."

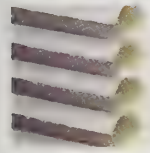
"I enjoyed my stay at the Garden of Allah enormously," Somerset Maugham once stammered. "I liked everything about the place with the exception of its ridiculous name. It embarrassed me to tell friends that I was living at the Garden of Allah, for heaven's sake!"

On my last visit to Beverly Hills I made the mistake of driving down to where the Garden of Allah once lived. The valuable land now supports an outsize office building. Not a vestige of the magical memoried Garden of Allah remained. As I looked hard at the lacking-in-personality site, the past returned, engaging all five senses. Sight, smell, taste, sound and feeling flooded over me, a Niagara of remembrance. I lived in the wide-awake dream until it became unbearable, then I drove off, permitting myself the luxury of one final look back in the rearview mirror.□

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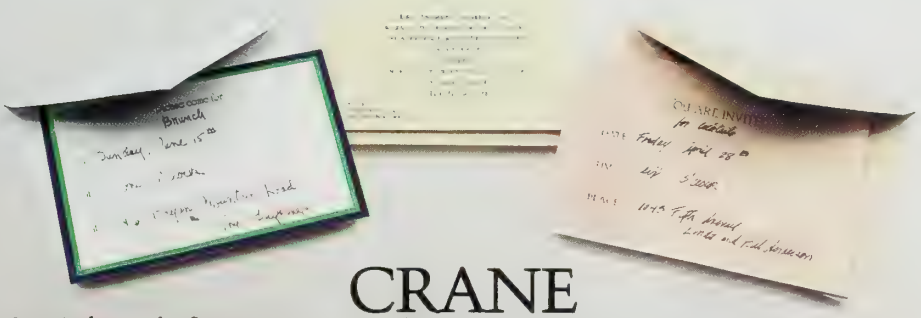
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The Growing Mystique of Antiques from Films

By Hunter Drohojowska



COURTESY MARC WANAMAKER/BISON ARCHIVES/PARAMOUNT PICTURES



WAYNE ROWE

Captivated by the beauty of decorative arts and the mystique of movies, Eugene Edelman and Marc Wanamaker have combined their fields of interest in a search for antiques that have appeared in films. ABOVE: In a scene from Billy Wilder's *A Foreign Affair* (1948), a comedy staged against the backdrop of postwar Berlin, Marlene Dietrich poses on a circa 1810 Roman-style painted chair. LEFT: Edelman acquired the chair from Paramount Pictures.

During the glory days of the studio, entire estates were often bought to be used as props.

EUGENE EDELMAN is fascinated by the role of destiny in the lives of people and their possessions. More than the patina of age or incomparable craftsmanship, for him the allure of an antique lies in its mysterious past life. A compelling past, he reasons, will usually be beautiful.

"If your own knowledge tells you the object is meaningful," he explains, "you know the object has a story. I think, 'This piece must talk. Who made it? For whom? And why did they dispose of it? War? Revolution? Was it stolen, or did the family eccentric sell it?' "

This is to be expected from a man who was employed as a storyteller—that is, as a director of films—for Soviet television in the late 1960s and early 1970s. For years he collected antiques possessed of potent historical anecdotes, pieces that had traveled with the fortunes of the aristocracy in Europe. It was destiny, a twist of fate worthy of Tolstoy, that led Edelman to mesh his two areas of expertise—antiques and the movies.

While others are watching the actors in classic films like *Gone With the Wind*, Edelman is taking in the props—the period furniture, the art, the candlesticks. His cousin Marc Wanamaker, a historical consultant and owner of Bison Archives in Hollywood, shares his interest in film and collaborates with him in the search for antiques.

During the glory days of the studio system, the contents of entire estates were often bought to be used as props, and certain directors insisted that authentic antiques be used in their productions. Director Erich von Stroheim, in fact, stopped work on his 1928 film *Wedding March* to wait for an early-nineteenth-century Rus-

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The Growing Mystique of Antiques from Films
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COURTESY MARC WANAMAKER/BISON ARCHIVES/SELZNICK INTERNATIONAL/MGM



DERRY MOORE

ABOVE LEFT: A pair of painted plaster casts, circa 1820–50, from Bertel Thorvaldsen's marble carvings *Day* and *Night* once appointed the set of *Gone With the Wind* (1939). ABOVE RIGHT: The casts (*Day* shown here)—whose pale green ground appeared red on the screen because of the Technicolor process—are now in Edelman's London residence. Purchased at auction and bearing the studio inscription and inventory number, they were among many authentic pieces used by David O. Selznick to recreate the period.

apartment, testimony to his current passion for collecting, and often selling, antiques that have been associated with America's own aristocracy—movie stars.

Edelman saw a few of the classic American movies while a film student in Moscow. "I never believed I would own the objects I'd seen in these movies, sit on a chair that Marlene Dietrich sat on!" he says. The spoon-back satinwood chair he refers to appeared, with Dietrich, in Billy Wilder's *A Foreign Affair* (1948). Wanamaker and Edelman tracked it down, as they do many pieces, from film stills and purchased it directly from Paramount studios.

On the wall of Edelman's apartment hang a pair of painted plaster

sian bed to be sent to Hollywood. The Russian princess in *his* film could not die in a reproduction.

As a result, forgotten antiques may be found in the basements of Hollywood movie lots. When an auction in 1985 featured items from the 20th Century-Fox property department, Edelman bought a number of pieces. "At that auction, I saw a marble bust of Jupiter and thought, 'That's a beautiful piece.' Then Marc told me of its place in pictures." The late-eighteenth-century *Jupiter of Otricoli*, a period copy of an excavated sculpture now in the Vatican collection, actually had a role in *Cleopatra* (1963). It now stands in Edelman's London



COURTESY MARC WANAMAKER/BISON ARCHIVES/TWENTIETH CENTURY FOX



DERRY MOORE

ABOVE: Ten years in the making, *The Robe* was released by 20th Century-Fox in 1953 and was the first CinemaScope film. Jean Simmons, then 24, played the role of Diana opposite Richard Burton. In the movie, Simmons sits on a circa 1810 English X-frame stool. LEFT: The stool is now in Edelman's collection.

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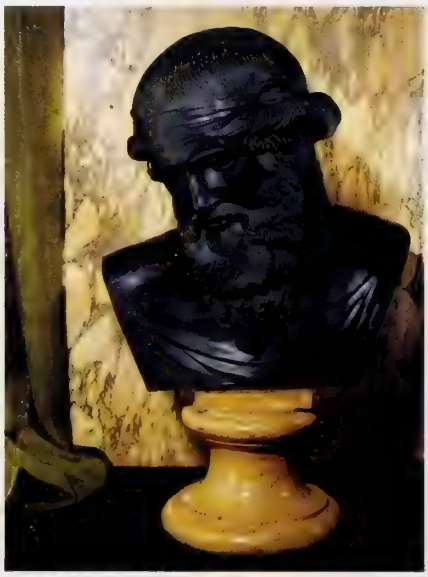


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The Growing Mystique of Antiques from Films
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casts, circa 1820–50, from marble carvings titled *Day* and *Night* by the Danish Neoclassical sculptor Bertel Thorvaldsen. They also hung on the wall of Aunt Pittypat's parlor in Atlanta in *Gone With the Wind*. "I realized that the Hollywood provenance added to the allure of the legitimate antique," he explains.

Edelman's peripatetic life finds parallels in that of his objects. For instance, a bust of Plato, which he bought from Paramount, was derived from one found in an excavation at Herculaneum. In addition, it was fea-



WAYNE ROWE



COURTESY MARC WANAMAKER/BISON ARCHIVES/SHOUT PICTURES

ABOVE LEFT: A bronze bust of Plato, circa 1845, was acquired by Edelman at a studio auction. ABOVE RIGHT: Once the property of RKO Studios, the bust appeared in *Citizen Kane* (1941) and numerous B movies, and was leased out for use in *Gone With the Wind*.



WAYNE ROWE

LEFT: Elements of classical architecture and ornamentation give form to an English carved and gilded mirror frame, circa 1750. BELOW: The mirror appeared in Paramount's romantic comedy *Kitty* (1945), a story set in 18th-century London. Paulette Goddard, right, reached the height of her career in the role of a guttersnipe transformed into a duchess by a conniving fop (Ray Milland) and his accomplice, the dowager (Constance Collier).



COURTESY MARC WANAMAKER/BISON ARCHIVES/PARAMOUNT PICTURES

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The Growing Mystique of Antiques from Films
continued from page 80

tured in *Gone With the Wind*, *Citizen Kane*, the television series *Star Trek* and a host of B movies. Like an aging but enduring star, it has survived the shifts of world history as well as those of Hollywood.

Edelman's interest in the influential early-nineteenth-century patron and designer Thomas Hope led him to buy an English X-frame gilt stool, circa 1810. The existing provenance was enhanced, for him, by the sight of Jean Simmons resting on it in *The Robe* (1953). "The mystique of the objects used in these movies is unbelievable," says Edelman. "I've lived among works of art all my life—now they are objects related to films."

Edelman believes his talent for finding special objects with unconventional pasts began when he was twelve. He lived on Kropotkin Street in Moscow in one of the few remaining stately homes that had been divided into apartments. Having found a pair of eighteenth-century Russian chairs in the attic, he started the research that led to the discovery that his house had been built by Denis Davidov, an aristocrat mentioned in *War and Peace*. Another house on the street, recalls Edelman, had belonged to Aleksandr Pushkin, and young Edelman badgered the curator for clues as to what had become of the original furnishings. "That's how it started," says Edelman. "I didn't know it would become a business."

By age twenty-five, Edelman was directing films of classic stories by Gogol or Chekhov for Soviet television. "There were no prop departments then. You had to look around for the original objects. But I knew where they were. I found a set of furniture stored in the Central Museum of the Revolution on Gorky Street. I found pieces in villages where peasants kept what they had been able to take from the revolution, a carved chair or a bureau."

Four years later, he was given just twenty-four hours to leave the USSR, apparently as retribution for his request to visit the West, where he intended to see director Sam Wanamaker, who lived in London. He lost his citizenship, his income and his collection of furniture, Russian icons, and art related to Serge Diaghilev and the Ballets Russes. "I didn't hesitate to leave everything behind," he insists.

After a few disillusioning months in Hollywood, Edelman went to live in London in 1975. "I had to reeducate myself that film was a business. I couldn't even understand the idea of making a living."

Nonetheless, though he spoke no English, he found his way to Portobello Road. There, he saw a five-by-seven-inch painting on a wood panel and used all his remaining money to buy it. His expertise in seventeenth- and eighteenth-century Dutch and Flemish painting paid off when an expert at Christie's agreed that it was a work by Théobald Michau. It sold at auction for two thousand pounds, ten times what Edelman had paid for it. His lifelong hobby had suddenly become his new career.

"I loved that picture," Edelman recalls. "But I've been forced to sell many great works of art. I'm a collector. But the collection is always moving. I don't believe that art is bought and sold, I believe in destiny, that art is rewarded and repossessed."

In the past five years, Edelman and Wanamaker have developed a rare expertise in Hollywood antiques. They organized last December's auction at Christie's of antiques from the Paramount property department. The field appeals to Edelman's faith in destiny. "By the mystery of life, an eighteenth-century sculpture winds up not in a stately home but in Hollywood, in the basement of a prop department. But this can be a great pedigree of its own," he insists. "Say an object was made for Marie Antoinette. It's an important object. If the same object were made for someone else, it would be less important. If an object was chosen by Orson Welles, its value is enlarged for those who love the movies." □

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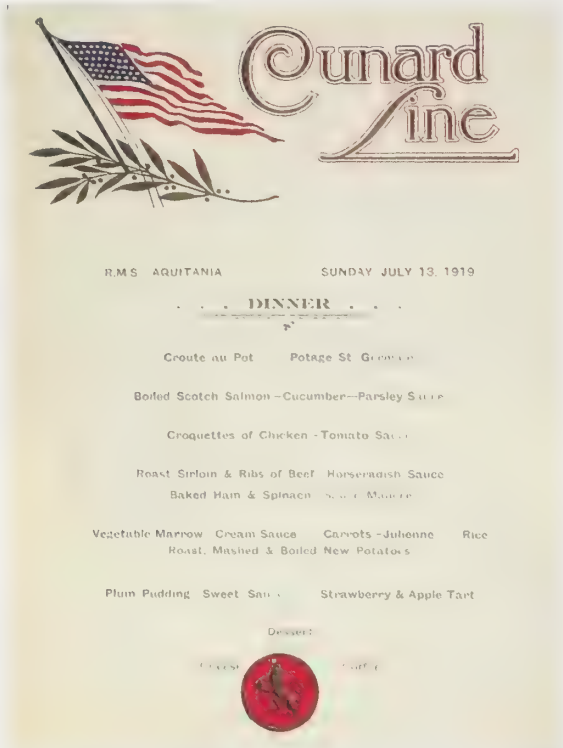
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Plans for the Original Hollywood Dream Palace

By Charles Lockwood

OF ALL THE SHOWPLACE mansions built in Hollywood's 1920s, none ever surpassed the architectural bravado and sheer extravagance of comedy producer Mack Sennett's planned—but never constructed—estate on over three hundred acres in the Hollywood Hills. His Spanish-style mansion would have boasted fifty rooms on half a dozen different levels. And its proposed grounds included formal gardens, a swimming pool, tennis courts, bridle trails, a miniature golf course and an open-air theater.

If Sennett had carried out his plans, the gruff, often bawdy, bachelor producer would have won the competition in the 1920s movie community to create Hollywood's most splendid estate, which had to be a showplace, plaything and fulfillment of escapist fantasies all rolled into one.

Of course, such monuments were expensive to build. The projected cost of Sennett's estate reportedly was two million dollars, an astounding figure at a time when a fifteen-room mansion on an acre of land in Beverly Hills cost forty thousand to fifty thousand dollars. As the producer told a publicity agent at his Keystone studios, "I've figured out how to beat the game. I'm going to charge admission to the public, and after I'm up in the morning, they can even see my bedroom and bath."

Like so many of early Hollywood's film stars, producers and directors, Sennett chose a residence that reflected his ascending career. In the mid- to late teens, Sennett lived in a series of rented rooms and ordinary houses while his Keystone studios frenetically turned out one slapstick comedy after another. He created the Keystone Kops and Mack Sennett Bathing Beauties, and directed and developed stars like Charlie Chaplin, Fatty Arbuckle, Harold Lloyd, W. C. Fields, Buster Keaton and Gloria

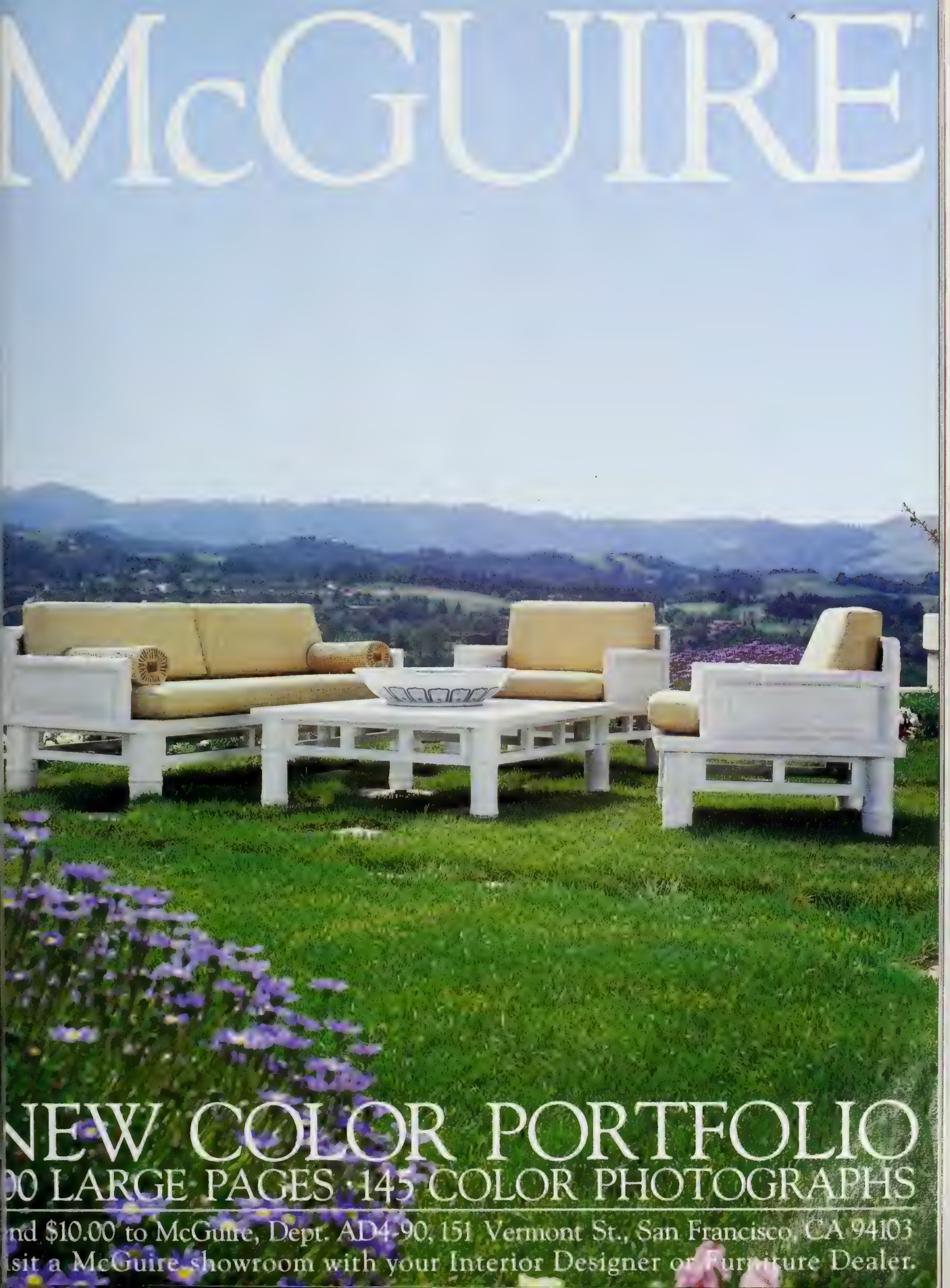


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Comedy producer Mack Sennett (above), renowned for his silent slapstick productions at Keystone studios, planned what may have been Hollywood's most elaborate estate. BELOW: A rendering of the design by architect John De Lario shows the Mexican tile roof, courtyard loggias, tiled fountain, wrought-iron balconies and the extensive landscaping of the project. For the 304-acre mountaintop site overlooking both the San Fernando Valley and Los Angeles, Sennett also planned an open-air theater, gardens, tennis courts, bridle paths and a miniature golf course.



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Plans for the Original Hollywood Dream Palace
continued from page 90

Swanson. In his search for Bathing Beauties, the strapping six-foot-two, bass-voiced producer reportedly invented the studio casting couch.

In 1920 Sennett reigned as Hollywood's "King of Comedy" and, quite fittingly, bought a now-vanished twenty-one-room mansion at 1141 Westmoreland Place, a two-block-long private street close to downtown Los Angeles. With such a handsome residence, Sennett became one of the movie community's social leaders, and he frequently held dinner parties followed by screenings of the latest Keystone comedies. When his servants rang a gong at 11:00 P.M., it was time for the prim and proper guests to go home. For those who remained, the night was just beginning.

"Glistening Haviland china tempted the dexterous jongleurs. The air was filled with costly missiles," recalled Gene Fowler in his floridly written 1934 biography of Mack Sennett, *Father Goose*. "Acrobatic gentlemen used brocaded sofas as springboards. Oriental rugs served instead of sawdust. Sennett laughed uproariously at his butlers' chagrin. Personally, he supervised the grand finale of the evening—a Keystone chase through his own domicile."

In the mid-1920s Sennett prepared to leave his Westmoreland Place mansion. Outside the private street's gates, the neighborhood was declining, and Sennett was no longer content with what he considered to be a twenty-year-old, secondhand mansion. With a net worth variously estimated at six million to fifteen million dollars, Sennett wanted to create his own personal Shangri-la, just like Douglas Fairbanks, Sr., and Mary Pickford, Charlie Chaplin, Tom Mix, Rudolph Valentino, Harold Lloyd and any other star with a good contract or understanding banker.

In 1925 Sennett purchased his 304-acre mountaintop in the Hollywood Hills east of Cahuenga Pass, sight unseen, and then announced he was "going to build the greatest monument in the world on top of that mountain. I want something like the Pennsylvania Station in New York. Lasting. Made of granite and marble, and as big as all outdoors."

To translate his brash dreams into residential reality, Sennett hired architect John De Lario, who was one of Los Angeles's most skilled practitioners of the Spanish style and possessed a flamboyant architectural vision. The sketches for Sennett's mansion looked like a vast movie set or the Dalai Lama's winter palace at Lhasa, with its white stucco walls, tile roofs and Spanish detailing.

De Lario's plans called for a several-story-tall masonry embankment at the top of the mountain, with terraces, staircases, fountains, waterfalls and hanging gardens merely to provide the platform to build the house on. The main floor consisted of an entrance hall, a two-story living room (with projection booth, of course), a drawing room, a long, narrow Spanish-style dining room complete with a double fireplace and stenciled beams, a kitchen and servants' quarters. All the main rooms opened onto extensive terraces or secluded patios with fountains. Upstairs, the mansion boasted Sennett's master suite and four guest rooms, each with a fireplace, private bath and porch.

In 1926 Sennett proudly unveiled a model of his proposed mansion, displaying it to the public at a Hollywood real estate office. But Sennett's estate went no further.

His career declined as his best talent was lured away by the studios and as the verbal joke replaced the visual gag with the advent of the talkies several years later. Then Sennett lost millions in the 1929 stock market crash. His corporation declared bankruptcy in 1933, and he lost his mountaintop to his creditors.

Mack Sennett never built Hollywood's most extravagant estate. But Mount Hollywood is nonetheless the location of another well-known landmark: the Hollywood sign, which was erected in 1923 below the site of Sennett's ill-fated house.□

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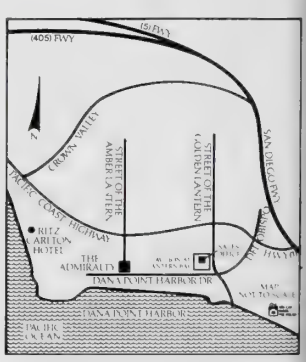
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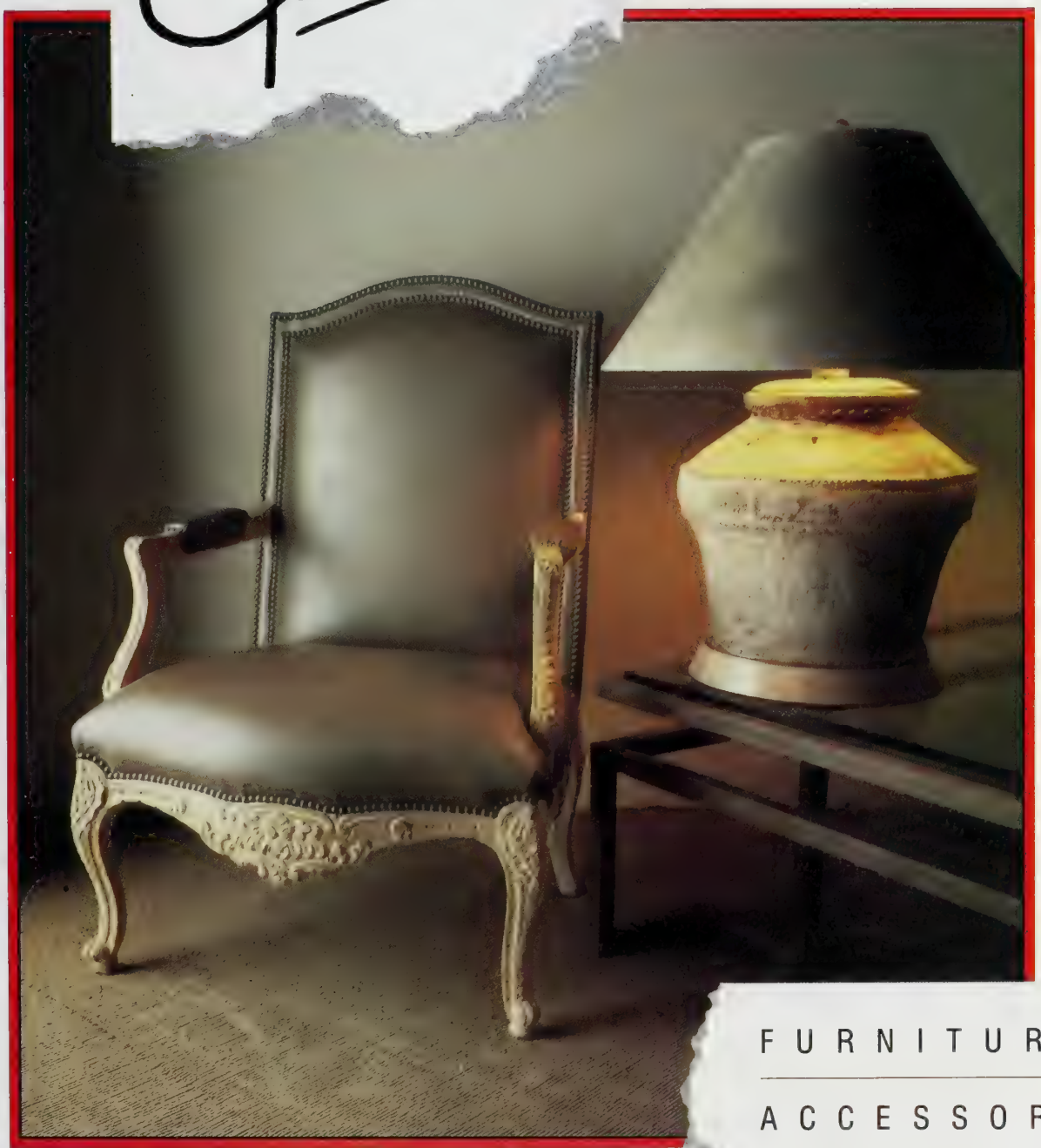
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CEDRIC GIBBONS AND THE MGM STYLE

Pioneering Art Director Who Brought Modernism to the Movies

By Michael Webb

"ART FOR ART'S SAKE" was the motto at Metro-Goldwyn-Mayer, and for six decades it was blazoned, in Latin, over the company's Culver City studios. Erté was brought over from Paris in 1925 to give MGM's first movies a touch of contemporary European fashion, but he soon returned, leaving the field clear for supervising art director Cedric Gibbons. From 1925 until his retirement in 1956, Gibbons was the undisputed arbiter of style on over fifteen hundred productions. From the silent *Ben-Hur* to *The Wizard of Oz*, *San Francisco* to *Singin' in the Rain*, every picture bore his name. Vincente Minnelli, a stage designer turned movie director, wrote that the MGM art department was "a medieval fiefdom, its overlord accustomed to doing things in a certain way—his own."



COURTESY AMPAS. © 1938 LOEW'S INC./REN. METRO GOLDWYN MAYER INC.

An accomplished artist who designed the Oscar for the fledgling Academy of Motion Picture Arts and Sciences, and created a classic modern house for himself, Gibbons left the design of movies to his talented associates. There is no evidence that he ever put pencil to paper in the office except to sign his name, but Cedric Gibbons collected eleven Oscars for Best Art Direction and was nominated for twenty-nine more. Preston Ames, whom Gibbons selected to design *An American in Paris*, compared the setup as similar to that of a large architectural office, where the head man has approval but the project architect does all the work. The procedure would never vary. The unit art director was given a script, and then submitted his first sketches and cost estimates to the chief. Once approved, the proposals were worked up by sketch artists and turned into blueprints. Architectural models were made and approved before the sets were constructed—or adapted from those standing on the back lot. As Ames later recalled, "Nothing, absolutely nothing, went through unless Gibbons had ok'd it."

What kind of man could impose his taste for so long on some of the best designers in Hollywood and keep most of the credit for himself, without provoking any resentment? Personality had much to do with it. Six feet tall, handsome, charming and wealthy, Gibbons rivaled MGM's stars in the elegance of his appearance. Indeed, Elinor Glyn—an author who considered herself an expert on sex appeal—wanted to cast him as a heartthrob hero in an early picture, but Gibbons, embarrassed, deliberately fluffed his audition. Jack Martin Smith, a talented protégé, worked in

Tastemaker Cedric Gibbons created the inimitable Metro style and left his distinctive imprint on the world of film while he served as MGM's supervising art director from 1925 to 1956. LEFT: Gibbons with a model of his set for *Marie Antoinette* (1938). BELOW: As the genius behind MGM's "Big White Set," Gibbons made the high-ceilinged upstairs living room of his own streamline moderne Santa Monica house appear like a real-world version of his sets. The house, designed with MGM architect Douglas Honnold, was built in 1930.



COURTESY HAZEL ROSS

continued on page 104



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Pioneering Art Director Who Brought Modernism to the Movies
continued from page 100

the department for five years before he got to speak to the great man. He described how, each morning, Cedric Gibbons drove his gleaming white Duesenberg to its front-door parking place and strode into his office, impeccably and unchangingly attired in a dark blue suit, gray homburg and matching gloves.

Gibbons could act lordly, but he won respect from his bosses and his two-hundred-person department for knowing exactly what he wanted and how to get it. The son of an Irish architect, he was born in Brooklyn in 1890 (studio publicists later improved this by claiming it was Dublin in 1893). His father taught him how to organize an office, and he learned to draw at art school and during extensive travels in Europe. He apprenticed to Hugo Ballin, an artist who became one of America's first art directors at the Edison and later the Goldwyn studios. Ballin pioneered simplicity in an era when moviemakers were still adapting cluttered theatrical décor. Gibbons went a step further by insisting on three-dimensional sets to replace the painted backdrops that were commonly used around 1915.



COURTESY AMPAS • 1930 METRO-GOLDWYN-MAYER DISTRIBUTING CORPORATION REN. 1958 LOEW'S INC.

ABOVE: A tree house set with a semicircular conversation pit was designed under Cedric Gibbons's direction for *Our Blushing Brides* (1930). In one scene, the blond-wigged Joan Crawford, as a department store salesgirl, visits the boss's son, Robert Montgomery, in the chic apartment.

BELOW: Inspired by Paris's 1925 Exposition des Arts Décoratifs, Gibbons designed the 1928 set of *Our Dancing Daughters*, which was considered the debut of modernism at MGM.



COURTESY AMPAS • 1928 METRO-GOLDWYN-MAYER DISTRIBUTING CORPORATION REN. 1956 LOEW'S INC.

He demanded authenticity and good taste. One of Gibbons's few setbacks came early, when he protested to MGM's production head, Irving Thalberg, that the script for *Paris* called for a scene of a moonlit ocean. "There is no large body of water anywhere near the French capital," he argued, and brought in maps to prove his point. Thalberg was unmoved and (according to MGM executive Samuel Marx) replied, "We can't cater to a handful of people who know Paris. Audiences only see about ten percent of what's on the screen anyway, and if they are watching your backgrounds instead of my actors, the scene will be useless. Whatever you put there, they'll believe it." They apparently did, for the studio received no complaints.

But as Gibbons's second wife, the former Hazel Brooks, recalls, "His best years were with Thalberg. He got what he wanted and had fun." Both men were perfectionists. Thalberg died in 1936, leaving unrealized a pet project, *Marie Antoinette*. It became a personal triumph for Gibbons (and for costume designer Adrian). An MGM team spent a year in France, researching period architecture. They returned with twelve thousand photos, from which Gibbons's team created an improved version of Versailles, with a grand staircase that was unaccountably omitted from the original. The authentic stucco moldings were too delicate to look impressive on film, so they were reproduced more boldly on the sets in order to achieve a convincing illusion of reality. Gibbons had employed a similar technique of

continued on page 108



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Pioneering Art Director Who Brought Modernism to the Movies
continued from page 104

expressive simplification in the atmospheric sets for *Romeo and Juliet*.

A master of period style, Gibbons expressed his personal taste most forcibly in the late twenties and early thirties. In 1929, his entry on art direction written for the *Encyclopaedia Britannica* included this revealing sentence: "If realism can be abandoned, we may look for a setting which in itself will be as completely modern as is modern painting or sculpture." In his book on modernism in the cinema, *Designing Dreams*, author Donald Albrecht shows how seriously Fernand Léger, Robert Mallet-Stevens and director Marcel L'Herbier embraced that goal in French art films, hoping to popularize the philosophy of modern architecture. Likewise, Gibbons visited the landmark Exposition des Arts Décoratifs in Paris in 1925, and brought Art Déco through his set designs to Hollywood.

That same year, modernism made a tentative debut at MGM. But it was not until 1928 that it was given star billing—in *Our Dancing Daughters*, a portrait of jazz babies who drank, drove and danced with shameless abandon, before returning home to Mother or coming to a bad end. Joan Crawford played a young flapper who shimmied her way through an oversize collection of fluted arches, polished black floors, jagged wall reliefs—and curiously old-fashioned furniture. Next year she returned in *Our Modern Maidens*, to an even vaster modernistic palazzo, with saw-toothed arches and cantilevered stairs that reminded Albrecht of cogs in a giant machine. The chairs finally caught up with the décor.



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COURTESY AMPAS. ©1934 METRO-GOLDWYN-MAYER CORPORATION REN. METRO-GOLDWYN-MAYER INC.

ABOVE: Overscale architectural forms of Gibbons's Big White Set provided a provocative setting for Greta Garbo in *A Woman of Affairs* (1928). BELOW: In 1934, the art director exaggerated the period-style design in *The Merry Widow*, where the gilt-accented bedroom is regally spacious. Gibbons, who was occasionally criticized for upstaging the actors, once said, "in the movies, actors surround the set."

Third in the trilogy was *Our Blushing Brides* (1930). The Depression had begun, and Crawford was now a poor-but-honest shopgirl who modeled lingerie on the side and caught the eye of the boss's son. "Up this ladder is a little tree house where I go to be alone," he told her; studio publicists described the ballroom-size set as an "ultra-modernistic love nest." In the same picture is another, more restrained set that is uncannily similar to the house in Santa Monica Canyon that Gibbons was designing that year for himself and his bride-to-be, actress Dolores Del Rio.

continued on page 112



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Pioneering Art Director Who Brought Modernism to the Movies
continued from page 108

It may be impossible to determine exactly who did what. The first of the trio of modernistic sets was credited to Richard Day, the others to Merril Pye—both of whom shared Gibbons's enthusiasm for cutting-edge décor. Douglas Honnold, an architect who then worked at MGM, joined his name to Gibbons's on the house. Nonetheless, in each case—and in the arresting sets for three Garbo pictures, *A Woman of Affairs*, *The Kiss* (both 1929) and *Susan Lenox: Her Fall and Rise* (1931)—the common denominator was Cedric Gibbons.

His house embodies everything we know about the man: his impeccable taste and commitment to modern design, his fondness for luxury and innovation, and his mastery of theatrical effects. The street façade of the house is as bare as the wall of a soundstage, except for the inverted-L setbacks that emphasize the front door. Its garden front is almost as pure a geometric window wall as that in Walter Gropius's Bauhaus. The interior mediates between stage and structure, illusion and art. A stair sweeps up from the reception area to the grand salon, a twenty-five-by-forty-five-foot room that is made to seem even larger by the stepped vault, setbacks and projecting wall planes, as in the sets for *Our Blushing Brides* and *Susan Lenox*. What Gibbons eliminated were the caricatures of modernism that appeared in the earlier pictures: the clash of shape and pattern, and the relentless angularity of sets that broke the studio's rule by drawing attention away from the actors. However, he may have borrowed a few pieces of furniture from the studio, at least for the early photos: an octagonal glass-topped low table that had been used in several movies was conspicuous.

The house, recently restored, looks as fresh today as when it was built. But for MGM, modernism was a passing fad. It was used effectively in *Grand Hotel* (1932) as a symbol of power and wealth, and to poke fun at the nouveau riche played by Jean Harlow in *Dinner at Eight* (1934). As the Depression continued, the rich no longer flaunted their style, and public taste veered to the traditional. MGM prided itself on creating a glamorous world of make-believe, little affected by reality, but Gibbons moved with the trends of the times.

The modern touches in later films of the thirties were often used to satirical effect, as they had been in Jean Harlow's white-on-white bedroom of 1934. In *The Merry Widow* (1934), period décor was so stylized that a bedroom looked as though it led out of the *Grand Hotel* lobby. And in *The Women* (1939), the genteel neo-Colonial style of Norma Shearer's house, with its billowing tulle and polished antiques, was contrasted with the bold neo-Baroque vulgarity of Joan Crawford's bath. Cedric Gibbons's stylized design expressed the difference between the homemaker and the home-breaker, and with Louis B. Mayer in unchallenged control of MGM after Irving Thalberg's death, tasteful gentility became the prevailing studio style from the forties on. □

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HEDDA HOPPER AND LOUELLA PARSONS

Private Lives of Hollywood's Powerful Columnists

By Charles Champlin

ONCE UPON A TIME, the two most powerful women in Hollywood were Louella O. Parsons and Hedda Hopper. The meanest of the moguls were deferential to them; stars lived in dread of giving them inadvertent offense. From the distance of a quarter-century (Louella stopped writing in 1965, Hedda died in 1966), it is hard to realize that this was so. But publicity was regarded as the lifeblood of the industry, and the hundreds of newspapers here and abroad in which their columns appeared was publicity at its most potent. So Hedda and Louella were movie queens outranking all the lesser royalties. Publicity could be negative and hurtful, too, of course—a hard truth that lay at the heart of the columnists' power. "That's the house that fear built," Hedda once said jovially.

But it was the mixture of fear and hope that enabled both women to live like the movie royalty they were.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: In 1957, Hollywood's most powerful women, columnists Hedda Hopper, left, and Louella O. Parsons, discuss ideas with Hubbard Keavy, columnist for Associated Press.



WHITTINGTON COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Hedda Hopper, who lived in Beverly Hills, had a weekly ritual of Sunday morning breakfast with the leading ladies of Hollywood. Instead of her calling them for interviews, it was customary for them to call on her. BELOW: Louella Parsons would work out of the office in her Beverly Hills house, which was complete with three telephones that were constantly ringing.

The house that Hedda said fear built was on Tropical Avenue, which was just off Benedict Canyon a few mansions north of the Beverly Hills Hotel. She moved into it in 1941 (actually neither she nor fear built it). It was an event duly recorded in a *Life* magazine story, with Cary Grant, Robert Stack, Eddie Albert and Cobina Wright, Jr., shown among the volunteer movers.

The house is pleasingly clean-lined and unpretentious, a wide two-story design, distantly Colonial in style, with a façade of stone below, shingle above. There is a distinctly California lanai and a swimming pool (which was not quite finished when Hedda moved in) at the back.

Famous for her flashy and extravagant hats, Hedda was in fact a collector with admirable taste. Her formal living room had pink wallcoverings to accent her collections of blue Bris-



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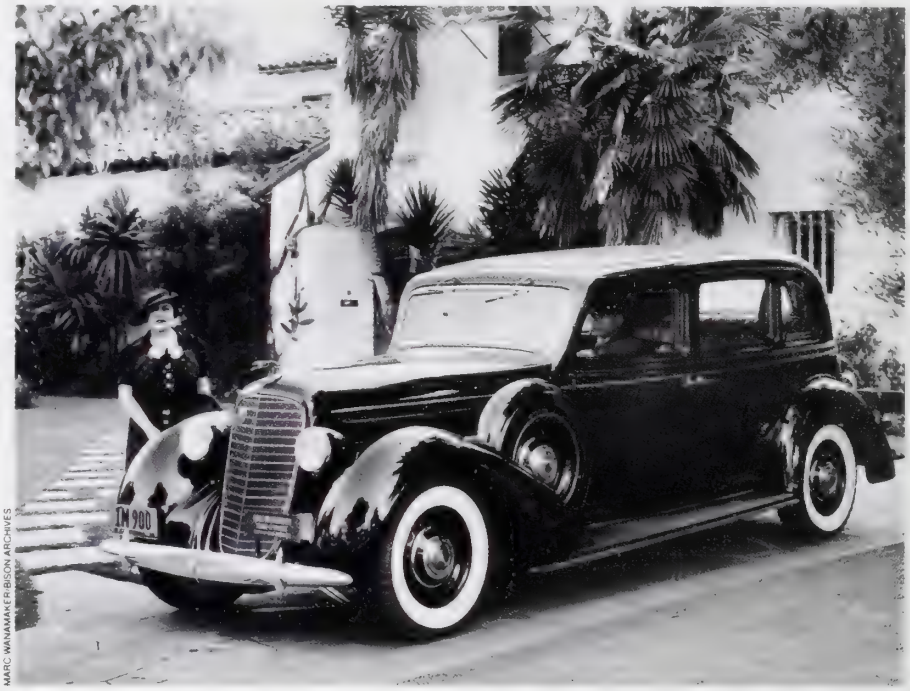
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Private Lives of Hollywood's Powerful Columnists
continued from page 114

tol glass, Lowestoft pottery, snuff-boxes and teapots. The fireplace was white marble with pink molding. The opposite end of the room featured a wall solidly covered with her art collection. Hedda kept her designer and friend Harold Grieve, an art director for the movies, busy restyling the house to reflect her elegant personal style.

Louella, who started her Hollywood column in 1926 but had begun writing about the movies in Chicago several years earlier, also lived handsomely, if a shade less regally than Hedda. Her house, designed in a Spanish Colonial style with a tile roof, was located on Maple Drive, a few mansions south of the Beverly Hills Hotel and just above Santa Monica Boulevard, which divides posh Beverly Hills from merely rich Beverly Hills.



MARC WANAMAKER/BISON ARCHIVES

ABOVE: Louella Parsons would begin her busy day by taking a leisurely walk around the spacious grounds with her two cocker spaniels, and then would retreat to her office with an assistant and two secretaries. Such was her importance in Hollywood that she was the only columnist ever invited to place her hands and feet in the wet cement outside Grauman's Chinese Theatre.



WHITTINGTON COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Hedda Hopper, posing with her dachshund, Wolfie, sits before her Tropical Avenue house, whose interiors were designed by Harold Grieve. Assisting her on moving day were such friends as Cary Grant and Robert Stack.

It was handsomely comfortable, though Louella had little of Hedda's flamboyance or sense of style. She had a small, sing-song voice, and her standard opening on her radio broadcasts—"And now for my first exclusive"—was fodder for two generations of nightclub mimics. Despite her years in Chicago and Los Angeles, the homey aura of her small-town Illinois origins clung to her like lint. She had first come to Palm Springs, suffering from tuberculosis, in 1925. She had one child, a daughter, Harriet, who became a film producer and who died in 1983.

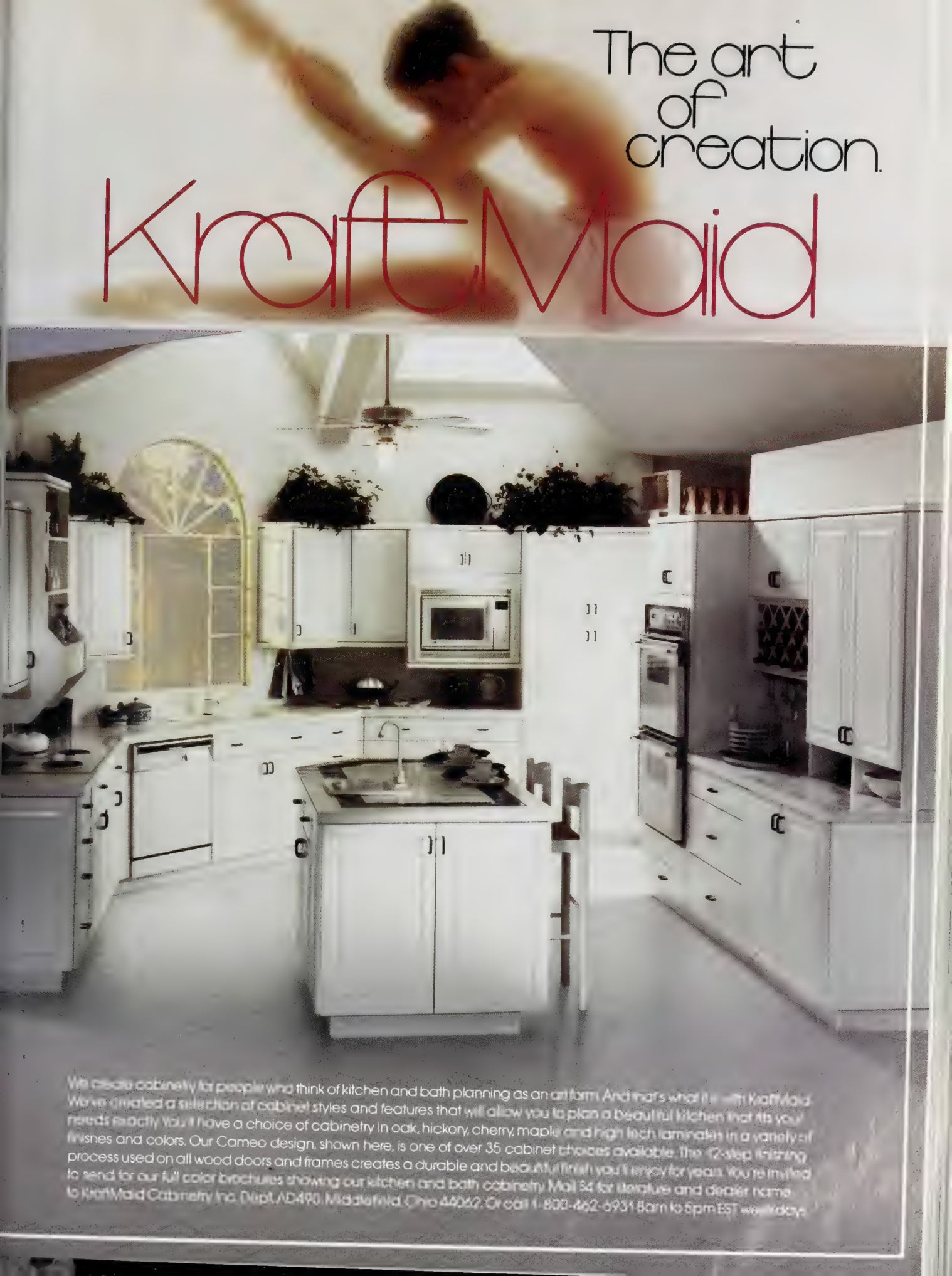
Both Louella and Hedda entertained often, alternating very large, buffet-style gatherings with smaller, sit-down dinners.

Producer Robert Enders (*The Maids*, *Stevie*), his wife, Estelle, and their three children lived for years in a house that faced Coldwater Canyon and backed up to Hedda's, and they became close friends.

Hedda's parties were as stylish as she was, Enders remembers, and she once offered him martinis made with genuine absinthe—"just to see what my reaction would be. She said if you only knew anisette you didn't know what you were missing." Her guest lists were divided between her contemporaries (she did not launch her column until 1938, when she was forty-eight) and what she called the young crowd. "Dick Chamberlain and John Gavin would be there, and we were pleased to be thought of as part of that group," Enders says.

One year, demonstrating both her power and her kindness, Hedda asked Enders to escort her to the Academy Awards and the Governors Ball afterward, where she sat herself between Enders and Jack L. Warner. She lavishly praised a western, *A Thunder of Drums*, which Enders had just produced, and insisted "you two boys" should get together.

continued on page 122



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Private Lives of Hollywood's Powerful Columnists
continued from page 118

It was the mixture of fear and hope that enabled both women to live like movie royalty.



WHITTINGTON COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Before Hedda Hopper was a movie columnist who could enjoy a lavish lifestyle, she sold real estate, wrote plays, staged fashion shows, ran for political office and was herself an actress. BELOW: Although Louella Parsons worked in her home and would interview people there, the thing that most excited her about her job were the scoops. "Movie scoops have been, and still are to me, the breadth of my job," she once wrote. She would screen new films on her own projector.

Wednesday at two? Warner and Enders, evidently equally dazed, agreed that would be just fine. "I was leaving Metro, as she knew, and I ended up with a two-year deal at Warners," Enders says.

"She'd ask the kids to help her decorate the Christmas tree, which was the largest you ever saw. There were thousands of presents, of course, and the kids would keep the lists of who sent what. She had a falling out with Kirk Douglas and Gregory Peck. Couldn't stand their politics. One year Kirk sent her a transistor radio and she said, 'I'm a terrible bitch; I've really got to lighten up a bit.' "

Often on Saturday mornings Hedda would pop in, occasionally while the Enderses were still in bed, and announce that she was ready for



MARC WANAMAKER/BISON ARCHIVES

their weekly pancakes and bacon. Despite her fame and power, the Enderses found her a rather lonely figure, estranged for many years from her actor son, William Hopper (a regular on the *Perry Mason* show), and her granddaughter. Hedda liked to join the Enderses at the annual Mother's Day breakfast that was held at the Ambassador Hotel.

Louella and her third husband, Dr. Harry Martin, whom she called "Docky-Wocky" and who was a medical consultant at 20th Century-Fox, entertained regularly from the time of their marriage in 1930 until he died in 1951. The photographer Murray Garrett, whom Louella hired frequently to cover her parties, says, "It was amazing, the people you saw at her parties, people you didn't see at other parties."

The nightmare in Hollywood was

continued on page 126

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Private Lives of Hollywood's Powerful Columnists
continued from page 122

to be invited to Hedda's and Louella's on the same night. "That was a terrible thing to happen to you," Garrett says. "You knew you were going to make an enemy of one or the other of them. Some people would try to go to one and then duck out and slip into the other. It was tricky." Luckily, those conflicts were infrequent.

Maintaining neutrality was crucial. "Clark Gable used to give them identical presents," Murray Garrett remembers. "That was very wise."

Both columnists realized that their feud was good copy. But the underlying rivalry was real and unrelenting, and scoops were the weapons. Louella worked from offices in her house, taking and making calls on three lines. Hedda had offices in Hollywood.

In her last active years after Docky died, Louella's cohost and escort was the songwriter Jimmy McHugh. He gave Louella, a convert to Catholicism, a tall statue of the Virgin Mary for her garden. Then, in 1964, after a heart attack, she entered a rest home in Santa Monica, crying out to Clark Gable and other familiar faces she saw on television. She died in 1972 at the age of seventy-nine.

In 1966 Hedda developed double pneumonia and died suddenly at seventy-five. Her clothes and her fine collections were auctioned off, and she was buried in Hollidaysburg, Pennsylvania, where she had been born Elda Furry, to Quaker parents.

But in a real sense the age that had granted Hedda and Louella power and royal status had predeceased them. The rise of television had ended the golden age of the major studios, which by the mid-1960s no longer had platoons of

Both columnists realized that their feud was good copy. But the underlying rivalry was real and unrelenting.

stars under contract, nor platoons of publicists to plant items with the columnists.

The deeper changes, however, were in the society at large. The marriages, pregnancies, separations, shady liaisons, elopements and bloodless fistfights, and other indecorous behaviors that Hedda Hopper and Louella Parsons had been selling as sensational and scandalous no longer seemed so to their readers. Their postwar constituency had grown too sophisticated to be shocked or scandalized by much of anything that happened in Hollywood short of murder.

The reporting of Hollywood has been taken over by the financial section and by other people who are skeptical, sharp-eyed and generally tough-minded—but never in a million years royal.□





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Charlie Chaplin

King of the Silent Era at "Breakaway House"

TEXT BY A. SCOTT BERG



OF THE THOUSANDS of images that have flickered across the silver screen, none has etched itself deeper in the public consciousness than that of the little man with the bowler hat and cane, baggy pants and big shoes. "You know this fellow is many-sided," Charlie Chaplin explained to Mack Sennett after he threw the costume together for the first time in 1914, "a tramp, a gentleman, a poet, a dreamer, a lonely fellow, always hopeful of romance and adventure. He would have you believe he is a scientist, a musician, a duke, a polo player. However, he is not above picking up cigarette butts or robbing a baby of its candy." The character—like its inventor—invited mixed emotions. He could make audiences cry, then laugh through the tears.

Charles Spencer Chaplin was born in 1889 in London, where he had a Dickensian childhood, in and out of workhouses before winning his own bread as a juvenile actor. He came to the United States in 1910 with Fred Karno's company of music hall performers, and soon caught the atten-

As the Little Tramp, Charlie Chaplin (above right, in 1925) made his silent film debut in 1914. He received special Academy Awards for *The Circus* (1927) and in 1972 for his contribution to film. "I remain one thing and one thing only, and that is a clown," he once said.



RIGHT: Chaplin's Beverly Hills residence was dubbed "Breakaway House." Built primarily by studio carpenters in 1922, it began to fall apart over the years. OPPOSITE: Chaplin designed the 14-room house, which included a hall that extended the length of the structure





Chaplin often retreated to the great hall to read or play the organ (behind sofa at left), which he installed; it was also where he screened his movies for friends. His son later recalled the actor—who'd spent his youth in London workhouses—saying, "I love this house. I'd never live anywhere but right here. What more do you want?"

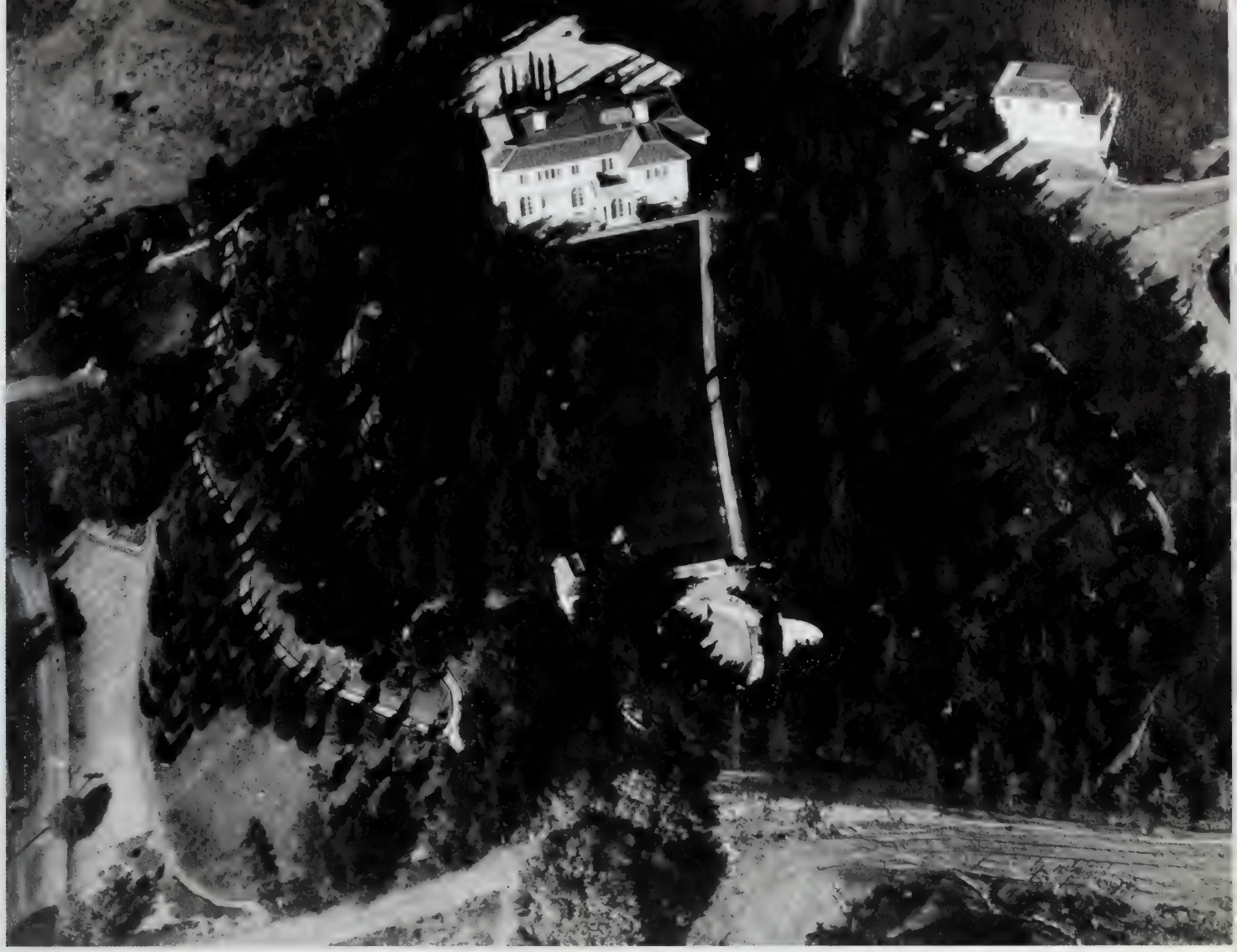
tion of Mack Sennett. By 1918, after appearing in sixty one- and two-reel comedies, Chaplin had his own production company, was making more than a million dollars a year and was the most popular performer in the world. His "Tramp" had become a universal symbol of the underdog braving adversity.

Into the twenties, Chaplin showed increased faith in the artistic potential of motion pictures. He no longer cranked out his comedies: *The Gold Rush* took a year and a half to complete; *The Circus*, two years; *City Lights*, four. More than perfectionist professional habits protracted the work—his personal life was in a constant state of chaos, the result of his satyric appetite and nearly fatal attraction to very young women.

In 1922, after eight years of living in hotels, renting houses, and borrowing the beach places of friends, Chaplin designed his own house on a hill just below Pickfair. The fourteen-room residence—in a style he called "Californian-Gothic"—sat on six and a half acres overlooking Beverly Hills. Inside, Chaplin created a large hall that extended the length of the house and featured a balustraded balcony. He also installed a huge pipe organ, before which a screen dropped when he ran movies. For a while, the cavernous living room was cluttered with books, a piano and an eclectic assortment of furniture. But in time the house emptied rather than filled.

Chaplin was notoriously tight with money, and he finished the house on the cheap. Studio carpenters did much of the labor, and he often ordered furniture without paying for it. Before long, bits of the house began falling apart; wags referred to it as "Breakaway House." With his constant gallivanting around the world, the Summit Drive house never really felt lived in; for months at a time it sat unoccupied. As actress Ina Claire quipped when she first visited the large, stark mansion, "It isn't home, but it's much."

At the first Academy Awards dinner—in the twilight of silent pic-



The house was set on some six and a half acres of land that included expansive lawns, a swimming pool and one of the most active tennis courts in town. Participants in the Saturday afternoon games included Douglas Fairbanks, Sr.—from neighboring Pickfair—and Greta Garbo, as well as Bill Tilden, Helen Wills and Fred Perry.

tures—Chaplin was given a Special Award "for versatility and genius in writing, acting, directing and producing *The Circus*." The last of the screen pantomimists to abandon silent films, Chaplin waited until 1940 to release his first talking picture, *The Great Dictator*, for which he was nominated for Best Actor and Best Original Screenplay. In 1947 Chaplin applied his many talents to *Monsieur Verdoux*, a black comedy that received another Oscar nomination for Best Original Screenplay, but no award. The film flopped miserably.

By then a terrible backlash against Chaplin had set in. His leftist politics and sexual misdeeds had turned the press violently against him. In 1952 Chaplin sailed from New York, only to learn that his reentry permit had been rescinded. Theaters across America canceled showings of his latest film, *Limelight*. Chaplin and his wife, Oona, moved to Switzerland, but the Internal Revenue Service hounded him for years.

Charlie Chaplin did not return to America until two decades had erased his sins from the public memory. Late in the evening of April 10, 1972, at the forty-fourth annual Academy Awards presentation, a screen came down on stage at the Dorothy Chandler Pavilion in Los Angeles and the president of the academy told the gathering, "Time is Chaplin's dearest friend." After a montage of his films was shown, the screen lifted, and there stood Chaplin—alone on stage. The Hollywood community rose to applaud him. He was visibly choked up and could say little more than, "Words seem, oh, so futile, so feeble."

Jack Lemmon walked over to him with the Little Tramp's cane and hat, which Chaplin donned. He was then given another ovation. Then all the participants in the evening's festivities piled onstage, and Lemmon asked everyone to sing along as the orchestra struck up Chaplin's most famous composition, "Smile." And everybody swayed as they sang, "Smile, though your heart is breaking," smiling through their tears. □

Cecil B. De Mille *Hollywood Residence of a Master Showman*

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY MARY E. NICHOLS

BELOW: "Keeping the same house for four decades must be something of a record in Los Angeles," Cecil B. De Mille wrote of his Mediterranean-style house in Laughlin Park, which he bought in 1916.





"PRODUCED AND DIRECTED by Cecil B. De Mille" was, for much of this century, shorthand for extravagance on the screen. De Mille put Hollywood on the map and launched what became Paramount Pictures with a western, *The Squaw Man*, which he made in the winter of 1913–14. Over the next forty years he directed seventy pictures. Only a handful were biblical epics, but those are the titles for which he is best remembered: *The Ten Commandments*, 1923, 1956; *King of Kings*, 1927; *The Sign of the Cross*, 1932; and *Samson and Delilah*, 1949. De Mille was a master showman in the Barnum and Bailey tradition, and it's appropriate that he won the Best Picture Oscar in 1952 for a circus drama, *The Greatest Show on Earth*.

On the set he acted his role with gusto. Publicity films capture an imperious figure with a hawklike profile and commanding voice, attended by acolytes who relayed his orders to the Crusaders storming Jerusalem or



MARC WANAMAKER/BISON ARCHIVES

INSET: De Mille with his granddaughter, Cecelia, ca. 1946. BELOW: Among the memorabilia in his office was a Pathé camera that was used to film his first Hollywood feature, *The Squaw Man*, in 1914. Constance De Mille gave her husband the opium bowl, foreground, to remind him not to drop pipe ashes on the Persian carpet. In addition to his Best Picture Academy Award for *The Greatest Show on Earth* (1952), the same year he won the coveted Irving Thalberg Award, De Mille received a nomination for *The Ten Commandments* (1956).

to the Israelites fleeing the pharaoh across the parted Red Sea. A deeply religious man, De Mille believed that every picture must have a moral, and that sin should be exposed in order to extol virtue. This principle allowed him to feature pagan orgies and nude bathing sequences without complaint from the censor. Critics scoffed, but audiences loved it.

De Mille's special brand of uplift and entertainment is out of fashion today, and his films are seldom shown. But he was a towering figure in an era when moguls and stars flaunted their success. Not so De Mille. "Since I came to California in 1913, I have never lived anywhere but Hollywood," he wrote in his autobiography. "We have never been lured by Beverly Hills, Bel-Air or other places which have become much more fashionable." And the conservative house in which De Mille lived until his death in 1959 suggests a banker or a bishop more than a movie legend.

A prospectus of 1915 described the Laughlin Park subdivision, just south of Griffith Park, as "a residential paradise on a noble eminence, a replica of Italy's finest landscape gardening linked to the city by a perfect auto road." To launch the venture, two substantial classically inspired houses were built side by side: De Mille moved into one with his family; Charlie Chaplin, who became a close friend, took the other. When Chaplin moved out of his Hollywood house in 1926, De Mille bought the property and commissioned architect Julia Morgan to de-



De Mille's Oscar for *The Greatest Show on Earth* was on view in his office at home. In 1913 he cofounded the Lasky company, which became Paramount, and he spent most of his prolific career there. The producer-director-writer is generally credited with helping Hollywood become an important film center.

sign a conservatory to link the houses.

De Mille came to Hollywood by chance. He had planned to make *The Squaw Man* in Arizona, but when the company reached Flagstaff he realized that the scenery was inappropriate for a western set in Wyoming. He cabled to New York ("Have rented barn in place called Hollywood for $75 a week") and was given permission to stay.

The "movies," as the pioneers were called, were mostly young and uninhibited. Cowboys hired for westerns would gallop across neighborhood front lawns. Producer Mack Sennett staged automobile chases along quiet residential streets, greasing intersections to improve the skids. In many ways this was still the wild West. Rivals twice tried to shoot De Mille as he rode home to his cottage in



ABOVE: "I like to paint on a big canvas," De Mille said of his film productions. By contrast, the family's home life was relatively simple, and dinner parties tended to be small and select. BELOW: De Mille bought Charlie Chaplin's house next door to use as an office, screening room and guesthouse. Linked by a conservatory, the houses enclose a garden often used for publicity stills for his films.

the Cahuenga Pass from the barn at Selma and Vine, and he carried a gun to shoot rattlesnakes. Today the barn that served as a set and offices for *The Squaw Man* has been moved to a site across from the Hollywood Bowl, where it displays mementos of those Gold Rush years.

The Squaw Man survived various setbacks and De Mille's inexperience. Its success launched his career, and he used the camera for good luck when he shot a scene in each of the fifty silent features he made up to the coming of talkies in 1927. De Mille was deeply attached to his past, and his house was a compendium of the man and his career: the books and art that inspired him, the props that recall a half-century of moviemaking, a galaxy of awards and citations.

De Mille's granddaughter, Cecilia de Mille Presley, was born and raised there. Her earliest memories are of laughter and of flowers in every room. Halloween was an occasion to dress up in costumes borrowed from the studio wardrobe. Grandfather, an

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Buster Keaton *An Italian Villa for The Great Stone Face*

TEXT BY RICHARD W. BANN



Comedic genius Buster Keaton (opposite, in 1929), whose deadpan expression earned him the nickname The Great Stone Face, was honored with a special Academy Award in 1959 for his unique talents. ABOVE: Keaton's Italian-style mansion, shown in *Architectural Digest* in the 1920s.

"The house I finally built in Beverly Hills was large enough to satisfy anyone," said Buster Keaton. BELOW LEFT: A vintage postcard of the grand villa. BELOW RIGHT: The main house, situated behind the Beverly Hills Hotel, sat on a knoll overlooking a vast lawn and the swimming pool.

HE WAS NICKNAMED Buster by Harry Houdini. He rode and survived a cyclone as an infant, and at age three he joined his parents' medicine show act. The Three Keatons were comic acrobats, and as their knockabout farce gained success, Buster became known as The Human Mop. On the stage, he was *active*. He possessed lightning reflexes, performed spectacular stunts and executed dangerous falls—the kind seen today only in animated cartoons.

The intense concentration required by this daredevil routine muted Keaton's own reaction to what was happening; he worked deadpan. Despite events around him, always he looked detached, mournful, inscrutable. His method was soon his trademark: The Great Stone Face. Restrained, handsome, frozen. Never surprised, eyes never blinking. The critic James Agee wrote, "When [Keaton] moved his eyes, it was like seeing them move in a statue."

Buster Keaton entered motion pictures by accident. In 1917 he was twenty-one, and the family act had broken up. Buster's agent signed him for a show the Shuberts were staging at the Winter Garden in New York. But before rehearsals began, he visited The Colony Studios over on the east side of Manhattan, where Joe Schenck was producing vehicles for the Talmadge sisters, Constance and Norma. Another unit was also at work, with a noisy, rollicking cast led





MARC WANAMAKER/BISON ARCHIVES

ABOVE: When Buster Keaton's wife, Natalie Talmadge, felt compelled to compete with her more famous actress sisters, she decided that she and her husband would build a house "fit for a star." The villa boasted 20 rooms for the family alone.



"Buster Keaton's whole life then was a movie," actress Louise Brooks observed. "His house was a set." ABOVE: The dining room was constructed with exposed beams, a design element used throughout.



"Excepting only the invitations to the fabulous shindigs given by Hearst and Marion Davies, invitations to our parties were the most eagerly sought in Hollywood," said Keaton. ABOVE: The living room.

RIGHT: "I enjoyed as much as my wife did throwing big parties," recalled Keaton, who spared no expense. For their own amusement, guests could avail themselves of a banquet hall, a projection room and a billiards room.



by Roscoe "Fatty" Arbuckle. Nearby, with script in hand, was a third Talmadge sister, not famous, who was named Natalie.

That one day changed not only the course of Keaton's life but the history of screen comedy. Arbuckle was soon his mentor, his greatest influence, his closest friend. Natalie Talmadge became his wife and the mother of his two sons. And the mechanics of moviemaking, immediately and forever, consumed him. As Arbuckle said, Keaton "lived in the camera."

During the remarkable final dozen years of silent films, Keaton had only two peers in comedy, Harold Lloyd and Charlie Chaplin. His use of visual metaphors made audiences laugh, and then think. Timeless films like *The General* (1927), *Seven Chances* (1925) or the surrealist *Sherlock, Jr.* (1924), were masterpieces of visual comedy made by an extraordinary artist. They spoke clearly from the silent screen to audiences around the world. Keaton prospered.

Natalie, always status-conscious, now confirmed the Keatons' position in life by finding a succession of mansions, culminating with a two-story Italian Renaissance–style villa. Located in Beverly Hills above Sunset Boulevard and just off Benedict Canyon, it was near Chaplin's estate, near Harold Lloyd's Greenacres and near the grandest of all, Pickfair.

As a boy of humble origins on the endless vaudeville circuit, Keaton never had a real home. It would seem, at last, that he had found one. He was fond of gadgetry, and he in-

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BELOW: "It would be ridiculous for me to pretend that I was the frugal type. I spent $14,000 moving to the rear of the house forty-two towering palms that had lined the drive in front." Keaton also indulged himself outdoors by keeping a trout-stocked brook.



THE KOBAL COLLECTION

Louis B. Mayer

MGM's Archetypal Studio Head at Home

TEXT BY A. SCOTT BERG



PHOTOGRAPHY © COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/MGM COLLECTION/TURNER ENTERTAINMENT CO.

HE CAME, AS DID all the early moguls of the motion picture industry, to America in the great wave of Jewish immigration from eastern Europe at the end of the nineteenth century. His name then was Lazar Baer; "only God knows," said one of his daughters, "where the Mayer came from." His family migrated to Canada. In 1904, just turning twenty, Louis struck out for Boston. He went into the scrap-metal business but was restlessly looking for an alternative.

He immediately recognized the potential of motion pictures. For a modest investment, one could rent a small storefront and run "flickers."



For almost 30 years Louis B. Mayer (top) ruled MGM, the studio that bore his name. He signed such stars as Tracy, Hepburn, Astaire, Crawford and Gable, and he received a 1950 Honorary Award. ABOVE: In 1926 his Spanish-style beach house in Santa Monica was constructed in six weeks by art director Cedric Gibbons.

Mayer kept parlaying his earnings as an exhibitor, and by 1916 he was distributing and producing films as well. He conquered, like nobody else of his generation. Shortly after his first producing venture, he moved to Los Angeles, the sunny new film capital, where his business snowballed. In 1924 Marcus Loew merged the small Metro Company with the tottering Goldwyn Pictures Corporation, and he put Louis B. Mayer in charge of production.

It took a few years for MGM to find its footing, but by the late 1920s the vast Culver City studio was becoming the greatest factory of mass entertainment in the world, its initials and logo of a roaring lion universally known. Mayer's formula was simple: great stars in great stories; and no studio proved more successful at discovering and developing screen personalities—Garbo, Gilbert, Crawford, Gable, Harlow, Tracy, Shearer, the Marx Brothers. By the 1930s MGM





ABOVE: The main entrance. Walls a foot thick insulated the 20-room house against summer heat. ABOVE RIGHT: Mayer's daughters, Edith and Irene, before an Italian cabinet in 1927.

BELOW: The living room. Mayer thought beach houses were flimsy, so he had the house built on 30-foot pilings. BELOW RIGHT: His study.

could reasonably boast "more stars than there are in the heavens."

The fables in which these supernal images appeared were more than just fairy tales for Mayer. They were real life—or life as it might be. Above all, he insisted his films have humanity. "I worship good women, honorable men and saintly mothers," he told screenwriter Frances Marion. He would produce nothing, he said, that would ever embarrass his daughters.

Across the decades, MGM films lived up to those standards—whether it was in adapting such classic novels as *A Tale of Two Cities* and *Captains Courageous*, sophisticated romps like *The Thin Man*, or the Tracy and Hepburn comedies, the God-bless-Mother-and-apple-pie Andy Hardy series, the inspirational *Mrs. Miniver* or the most glorious, colorful musicals ever made.

In 1926 Louis B. Mayer decided to leave his rented house in Hancock Park. The Hollywood elite was moving to Beverly Hills, but in response to his wife's lifelong dream of living at the beach, Mayer announced that they would build in Santa Monica, on the Ocean Front road—a strand of two dozen houses. The garages sat on the highway, then the lots dropped to the beach, where the houses stood

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COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/WARNER BROS.

King Vidor (left, with his second wife, Eleanor Boardman), who directed such classics as *The Crowd* (1928) and *War and Peace* (1956), was acclaimed for his originality in both silent and talking pictures. The five-time Oscar nominee received a 1978 Honorary Award.

King Vidor

Provocative Director of War and Peace

ARCHITECTURE BY WALLACE NEFF TEXT BY A. SCOTT BERG

ONE OF THAT rough-and-ready generation of pioneering American filmmakers, King Vidor directed, wrote, produced, even acted in, almost sixty movies. An original as well as an originator, he brought brains and brawn to each picture, becoming one of the medium's few genuine artists.

Born in 1894 in Galveston, Texas, he entered the business as a teenager, when he became a ticket taker at a local theater. Over and over he would watch the latest two-reel silent pictures. "At one showing," Vidor later recalled, "I would concentrate on the actors' pantomime as expressed by their arms and hands; at the next I would decide to study only their facial expressions; at another I would watch the thought expressed solely by the attitudes of their bodies."

In 1915 Vidor and his wife, Florence, left for Hollywood. They arrived at a time when anybody with enough gumption could blaze his own career. Vidor wangled a job as company clerk at Universal Studios. In three years he was writing features; and by 1925 he was directing a series of important films, two of which became classics of the silent age.

The Big Parade, Vidor's highly realistic treatment of World War I, became a whopping success and fixed Metro-Goldwyn-Mayer securely on the map. When Irving Thalberg asked Vidor how he intended to top it, he described a "civilian version" of *The Big Parade*. Released in 1928, *The Crowd* remains one of the most provocative films of the era; and Vidor was nominated as Best Director at the motion picture academy's first



MARC WANAMAKER/BISON ARCHIVES

RIGHT: The first of two houses that Wallace Neff designed for Vidor in Beverly Hills was, in the director's own words, "a low, rambling Mexican-type place on a hilltop overlooking the extended mass that is called Los Angeles."

awards banquet. It also proved to be a showcase for his leading lady—and second wife—Eleanor Boardman.

Wallace Neff was commissioned to build a house for the couple on several acres halfway up a slope in Beverly Hills. Vidor wanted a place that bespoke his stature in Hollywood but also reflected his simple taste. Neff designed a Spanish Colonial hacienda with no gingerbread, just basics.

The end of the silent film era came as a great blow to Vidor. At first, talking pictures were as unfathomable to him as singing ballerinas. But he quickly embraced the possibilities that sound offered and became one of the talking screen's most dynamic directors. In 1929 he invested his entire salary just so he could make the landmark *Hallelujah*, with its "all-Negro cast," a film that brought Vidor his second Oscar nomination. Two years later he received a third nomination for *The Champ*. In 1934 he conceived and produced his most controversial film, *Our Daily Bread*, the story of Depression victims finding hope in a "co-operative" community. He wrote the script with Elizabeth Hill, who became his third wife.

Wallace Neff was called upon to design another house for Vidor. This time the director wanted a modest, modern farmhouse—"as simple and American as possible," he said. The most dramatic feature of this Beverly Hills homestead, whose grounds included a barn for Vidor's horses, was its one low, elongated gable.



ABOVE: The Spanish Colonial house, which was seen in *Architectural Digest* circa 1928–32, featured tiles, stucco and wood, in keeping with the Texas-born director's wish for a style indigenous to the American Southwest.

BELOW: Vidor, who claimed credit for the "outside appearance" of the house, remarked, "Making films has a lot to do with architecture, telling a story and constructing it well."



Over the next twenty years, Vidor directed his most famous films—*Stella Dallas* (1937); *The Citadel* (1938), for which he received his fourth Oscar nomination; *Duel in the Sun* (1947); *The Fountainhead* (1949); and *War and Peace* (1956), which earned him a fifth nomination. At the 1978 Oscar ceremony he was presented with an Honorary Award "for his incomparable achievements as a cinematic creator and innovator."

By then Vidor and his third wife were suffering from marital strains—to the point that even the mention of her dog, Toby, could ignite a tirade. Their separation was legally complicated, and they ended up building another estate in Beverly Hills, with the great director living in the small guesthouse. Vidor had hoped to outlive his wife and move into the main house. But when Elizabeth died, she bequeathed the house to Toby.□

Mary Pickford and Douglas Fairbanks, Sr.

The Fabled House of Hollywood's Royal Couple

TEXT BY RICHARD SCHICKEL

DURING HOLLYWOOD'S golden age, Pickfair, the Beverly Hills house of Mary Pickford and Douglas Fairbanks, Sr., was considered one of the most glamorous private residences in the United States. In the public mind it was matched only by William Randolph Hearst's "castle" at San Simeon, and for good reason: Both welcomed everyone—artists, athletes, statesmen, inventors—who was anyone early in the century.

The house hugged the hilltop at 1143 Summit Drive as it rambled across it. The views were spectacular, but the ceilings were low and the furniture was a trifle worn, in the English country house manner. The house was, quite simply, comfortable, unimposing, welcoming.

Indeed, Pickfair truly reflected the tastes, perhaps even the ideals, of its residents. Fairbanks had the wit to see that film could confer on its leading figures a celebrity power far more potent than any that performers had ever known. Still, it would not do for them to lead off-screen lives of overwhelming pomp and circumstance.

Though they were both more appealing performers than people now realize—she spunkier, far less saccharine than her roles in *Pollyanna* (1919) and *Little Lord Fauntleroy* (1921) would suggest, he a much more expert comedian than swashbucklers such as *The Mark of Zorro* (1920) and *The Thief of Bagdad* (1924) showed him to be—their images required them to avoid all implications of autocracy. They might be Hollywood's first citizens, monarchs by acclamation won by his tireless geniality and their combined good works (the motion

BELOW. Mary Pickford, star of *Pollyanna* and *The Poor Little Rich Girl*, and Douglas Fairbanks, Sr., the swashbuckling hero of *The Thief of Bagdad* and *The Black Pirate*, at Pickfair. Formerly a hunting lodge in Beverly Hills, the house became synonymous with the glamour of 1920s Hollywood.



PHOTOGRAPHY MARC WANAMAKER/BAIN ARCHIVES



RIGHT. Pickfair, in a circa 1920 aerial view. The property, ranging over nearly 20 acres, encompassed expansive lawns and a stable. Wallace Neff remodeled the house in about 1925.

picture academy was largely their invention, and Fairbanks was its first president), but they resolved to conduct themselves as democratic monarchs, and their palace, which he had acquired a year before their marriage in 1920, would be equally approachable to aristocracy and meritocracy.

It worked out rather well for over a decade. Pickford, by far the more retiring of the two, was content with their marriage, content, too, to surrender her former popularity as the arrival of talking pictures reshaped public taste. Not so Fairbanks. His restless world traveling took on an almost frantic air, and his wanderlust became tainted by a more banal kind of lust. Their marriage, which had been a true love match despite the fact that it was conducted under the relentless glare of publicity, ended in an almost farcical flurry of mislaid telegrams, misunderstood phone calls and ineffectual mediation by friends and relatives.

In 1939, three years after their divorce was finalized, Fairbanks died at the age of fifty-six. The academy later awarded him a commemorative Oscar for his outstanding contributions to the motion picture industry. For Pickford, "there was no obvious character she could adopt to bridge Pollyanna and a world peopled by Garbo, Bette Davis and Katharine Hepburn," as historian David Thomson noted. She and Fairbanks had unsuccessfully tried talkies together, and she released two more thereafter (including *Coquette*, for which she won an Academy Award), before ordering the negative of her last effort destroyed—an act of astonishing bravery or bitterness, it is hard to say which. She remained active as one of the principal stockholders of United Artists—which she and Fairbanks had founded in 1919—and as a leader in Hollywood social and charitable life until the 1950s. Then, however, she began her withdrawal into seclusion, religiosity and drink, which had been a family weakness.

Mary Pickford made her last public appearance on the Oscar broadcast of 1976, during which she was shown receiving an Honorary Award at Pickfair. She was, by this time, oblivious to the compliment. But perhaps no more so than its presenters were oblivious to what she had once meant to their enterprise. □



The couple welcomed a variety of personalities to Pickfair, from John Barrymore and F. Scott Fitzgerald to Jack Dempsey and the duke of York. ABOVE: Canoeing on the grounds.



RIGHT: The living room at Pickfair. Mary Pickford once noted that the house, "luxurious, dignified and comfortable," had "retained its status in spite of the many passing fads."



Oscar-winning director Ernst Lubitsch came to Hollywood in the early 1920s and was called "the great humanizer of history" because of such spectacles as *Anna Boleyn* and *Passion*. LEFT: His circa 1934 house in Bel-Air had interiors by set designer Harold Grieve.

Ernst Lubitsch

Deft Director of Ninotchka and Heaven Can Wait

INTERIOR DESIGN BY HAROLD GRIEVE
TEXT BY MICHAEL FRANK

"THE LUBITSCH TOUCH": light, deft, effervescent. It is probably one of the most overused phrases in film criticism, more appropriate, as William Paul has observed, to the art of a pastry chef than to a serious dramatist. The very word *touch* suggests a casual effort, the tickle of fingertips rather than the grasp of a masterful hand, and when it comes to romantic comedy, Ernst Lubitsch's grasp was indisputably the most masterful—and joyous—the genre has ever known.

Consider, instead, the Lubitsch hand. How do you discern its presence? You look for intelligence, then wit, then charm. You look for the camera to make a visual comment, what Lubitsch liked to think of as an epigram or a bon mot. You look for mockery: of sex and money and any kind of pretense. You look for reworked Hungarian plots blended with central European café humor and an unstinting respect for language and craft ("How do ve say it vit style?") to produce a vernacular that, despite its lack of native sources and settings, virtually defines American romantic comedy. You look for Greta Garbo laughing so hard that she falls across the table of a restaurant in Paris.

The man who got Garbo to howl (mutely, as it turns out; *Ninotchka's* sound track was added later) was a gifted director in two languages and cultures—and in two genres as well. Born in Berlin in 1892, Ernst Lubitsch joined Max Reinhardt's Deutsches Theater when he was nineteen, became a comic actor at twenty-one, and at twenty-two wrote and di-



RIGHT: The clean look Lubitsch favored can be seen in the living room, with its beamed ceiling and provincial furniture. Similarly, on his film sets, Lubitsch "cleared away the clutter" of the past, "providing clean playing areas for his action," wrote film critic Arthur Knight.

rected seven movies, all slapstick comedies. At twenty-six, he was alternating between comedies and spectacles (*Carmen, Anna Boleyn*), and in 1922, at the age of thirty, "the greatest director in Europe," as she referred to him, was summoned to Hollywood by Mary Pickford, whom he directed as a Spanish street singer in *Rosita.*

Their collaboration was not a success. Pickford called him a director of doors, not people, but Lubitsch, unperturbed, jubilantly wrote home that Hollywood was a film paradise. In 1923 he saw, and was deeply influenced by, Chaplin's *A Woman of Paris.* He sharpened his directorial style, and in the next three years directed five successful Warner Bros. sex comedies, including *Lady Windermere's Fan,* of which he boasted that he'd captured Wilde without a single Wildean epigram. In 1928, working in his serious mode, he directed Emil Jannings in *The Patriot* and was nominated for an Oscar.

Lubitsch's first talkie, *The Love Parade* (1929), earned him his second nomination. The movie was one of five operettas Lubitsch made with Jeanette MacDonald or Maurice Chevalier or both, culminating in *The Merry Widow* (1934). But he had found his more characteristic voice two years earlier with *Trouble in Paradise.* Other than 1935, which he took off to serve as Paramount's chief of production—the only time in the history of Hollywood that a director was allowed to head a studio—Lubitsch's next several years were punctuated with a series of triumphs: *Ninotchka* (1939), *The Shop Around the Corner* (1940), *To Be or Not to Be* (1942), *Heaven Can Wait* (1943, his third Oscar nomination) and *Cluny Brown* (1946). In 1946 he was given a special Academy Award for advancing "the technique of screen comedy as no one else has ever done," said Mervyn LeRoy in his presentation speech.



ABOVE: Lubitsch circa 1935 "in a very 'Hollywood' photograph," says his daughter, Nicola Lubitsch. "I think the only book my father ever read was Emil Ludwig's *Napoleon.* He always wanted to play the emperor, and would have done a terrific job if he had."



Lubitsch sustained long creative relationships: seventeen years with screenwriter Hans Kräly, nine movies with screenwriter Samson Raphaelson. He never tampered with a line once it was written. Like Hitchcock, he worked out his stories beforehand. He believed in meticulous re-

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LEFT: The study was part of Lubitsch's private wing, and it was where he would retreat to think whenever there were story problems, recalled Charles Brackett, one of the writers of *Ninotchka.* He would inevitably burst out of the room five minutes later with a solution.

William Powell

Sophisticated Wit of My Man Godfrey and The Thin Man

ARCHITECTURE BY JAMES E. DOLENA
TEXT BY RICHARD SCHICKEL



MARGARET HERRICK LIBRARY, ACADEMY OF MOTION PICTURE ARTS AND SCIENCES; PARAMOUNT PICTURES

Nominated three times for Best Actor, William Powell (right, in 1931) began his career in silent films and later moved effortlessly into sound. A sophisticated leading man whose specialty was romantic comedy, he was perhaps best known for his series of *Thin Man* films, which costarred Myrna Loy.

When Powell became a big success after coming to MGM, he decided to start fresh and build his personal dream house, shown in *Architectural Digest* circa 1936. BELOW AND BELOW RIGHT: The James E. Dolena–designed whitewashed brick mansion was completed in 1935. When later describing his lavish residence, Powell would say that the architecture was "a combination of Regency, Beverly Hills Gothic, and early Chester A. Arthur."





WILLIAM POWELL had the air of a boulevardier about him: knowing eyes that seemed incapable of surprise, a languid self-sufficiency in his manner, a capacity to charm dowagers and stevedores alike. He was one of the few actors who seemed entirely at ease in tails, whether he was gliding through a soirée or dropping in to an after-hours dive for a nightcap.

In silent pictures, when audiences had only looks to go on, he had been forced to specialize in upper-class caddishness. Sound permitted him to give voice to his true and more complicated nature—and granted him authentic stardom. For though his characteristically ironic tone superficially matched his appearance, it was never careless or cynical; there was something reassuring, even comforting, about his voice. He could detonate a wisecrack without seeming to be a wise guy. He could speak a character's conscience without seeming to be a prig. His screen character, in short, was a movie rarity: a man of wit who was also a man of principle.

His career is, of course, inextricably bound up with Myrna Loy's. Their partnership was one of the screen's most sublime—and enduring. In fourteen films they would do in dialogue what Astaire and Rogers did in dance: make subtle, intricate romantic interchange look easily imitable—until you tried it in real life. They met in 1934's *Manhattan Melodrama*. Powell and Loy had some nice bantering love scenes, in which they established the basic melody of their long, lovely and increasingly intricate duet.

Based on this initial success, MGM immediately teamed Powell and Loy as Nick and Nora Charles in *The Thin Man* (for which he received his first Academy Award nomination), a film that redefined the conventions of movie marriage, and perhaps the whole nation's ideals about the institution. As more than one critic has observed, they implied a continuing sexual attraction within marriage that did not seem to diminish with the passage of time (*The Thin Man* begat five sequels, which were spaced out over a dozen years), and that was perhaps the most inspiring thing about their relationship.

There was, of course, more to William Powell than the solid middle range his Nick Charles role largely drew upon. His Academy Award–nominated role as the principled butler in *My Man Godfrey* (1936)—bringing order into a giddily disorganized family of rich nitwits—placed his *Manhattan Melodrama* idealism in a comic context. And that side of his persona was also on view in some of the pictures he and Loy made outside their famous series. *Evelyn Prentice* (1934), for example, found him playing a workaholic lawyer, called upon not only to forgive her a foolish indiscretion but to defend her against a murder charge; in *Libeled Lady* (1936) he was a newsman gently easing her off an heiress's gilded pedestal. Even his title role in *The Great Ziegfeld* (1936) propounded the notion that the showman came to bankruptcy

BELOW LEFT: As they entered through solid mahogany doors, guests would step into an entrance hall decorated with walls of Guatemalan primavera wood and parquet floors. Because of his popularity, Powell felt uncomfortable in public places and consequently did his grandest entertaining in his own house. BELOW: The second-floor sitting room.







William Powell had his house equipped with every electronic convenience that was available in 1935. The walled estate even sported remote-controlled electronic gates that Powell could operate from his car or inside the house. LEFT: A vignette in the living room exhibits part of his collection of fine art and antiques.

Powell's bachelor estate, which was situated between the residences of car magnate E. L. Cord and actor Richard Barthelmess, was to become sort of a private club for Barthelmess, Ronald Colman, Warner Baxter and Powell's other friends. When he actually began living in the house, Powell soon discovered that he didn't have enough room to accommodate his friends when they imbibed too much. He then decided to build a four-bedroom annex. BELOW: The mahogany-paneled living room.

There was more to William Powell than his Nick Charles role.

and ruin because his love of beauty could not be kept within sensible financial bounds.

But if it was fine to see him enliven serious roles with his insinuating grace, it was even better to watch him lose his dignity in farce. Other coventures with Loy provide cases in point. In *Love Crazy* (1941) he had to fake insanity in order to win Loy back when she came to believe he had been unfaithful to her, and eventually ended up in drag, playing his own sister. In *I Love You Again* he got to play other extremes of his screen character in the same movie. Part of the time he is a stolid small-town businessman; part of the time, victimized by amnesia, he is a snaky con man, and the frantic goofiness of his attempts to conjoin both sides of his split personality is a wonderful sight to behold.

It's curious, given the length of his filmography, that he is not better known and better beloved today, for as David Thomson, the critic and film historian, has observed, "Powell expresses 1930s American cinema rather better than some of the larger names of the era." Possibly that is a tribute to the smooth subtlety of his playing. Perhaps it is because he based his character on such an old-fashioned model; we don't run into



many boulevardiers these days. Or maybe his relative obscurity derives from the fact that he had things on his mind besides burnishing his fame or creating a legend around himself.

One of these distractions was a lengthy mourning process for a lost love, Jean Harlow. The failure of two earlier marriages had caused him to hesitate over wedding her, and while they waited she fell ill and died at the age of twenty-six. He believed that if he had acted he would have diminished the influence of her Christian Scientist mother, who prevented Harlow from seeking medical help for the illness that carried her off. Shortly thereafter, he was himself stricken with cancer, and his long fight against the illness (it recurred twice) also directed his attention away from vain pursuits.

But wherever William Powell was, whatever the state of his life and career, he continued to cock a wry eye at himself in particular, his profession in general. When Loy and her other long-standing costar, Gable—they did seven pictures together—were named King and Queen of the Movies by a public opinion poll in 1936, and Powell came in fourth in the balloting, he sent her a huge box of sour grapes and cheerfully signed the card, "William the Fourth."

One has to think that William Powell's sense of proportion was the source of his talent's easy and unpretentious flexibility—and perhaps of his longevity. Maturing gracefully, he gave a wonderfully mock-gruff performance in *Life With Father* (1947), which resulted in his third Academy Award nomination, and provided a voice of sweet reason, on-screen and off, in the troubled production of *Mister Roberts* (1955)—his last screen appearance. He had long since settled into a happy marriage, and now he settled into an equally contented retirement, puttering about his Palm Springs garden, eluding publicity and everyone's fond nostalgic regard for him. Easy sentiment had never been part of his range. He was ninety-two when—quietly, of course—he died in 1984. □



The estate, which Powell felt was worth every penny it had cost, boasted such amenities as a swimming pool and tennis courts. Since the wooded grounds were completely enclosed, Powell had a doorway cut into one wall so Barthelmess wouldn't have to "walk around the block."

David O. Selznick

Producer of Best Pictures Gone With the Wind and Rebecca

ARCHITECTURE BY ROLAND E. COATE
TEXT BY RUDY BEHLMER

DAVID O. SELZNICK produced *Gone With the Wind*, one of the most popular and profitable pictures ever made, and one that is still going strong. Not bad for openers. He also brought Alfred Hitchcock and Vivien Leigh from England, and Ingrid Bergman from Sweden. Hitchcock's first film for Selznick was *Rebecca* (1940), with Laurence Olivier and Joan Fontaine. Bergman was introduced to American audiences in *Intermezzo* (1939), with Leslie Howard. And, of course, the relatively unknown Leigh became Scarlett O'Hara.

Earlier, Selznick had produced such stalwart classics as *Dinner at Eight* (1933), *David Copperfield* (1935), *A Tale of Two Cities* (the 1935 Ronald Colman version), *Anna Karenina* (the 1935 Garbo version), the original production of *A Star Is Born*, *The Prisoner of Zenda* (both in 1937, the latter starring Colman again), and so on.

Gone With the Wind and *Rebecca* received Academy Awards for Best Picture of 1939 and 1940 respectively—the first and only time any producer has won the award two years in a row. Selznick was also the recipient of the coveted Irving G. Thalberg Memorial Award for 1939.

What functions did Selznick actually perform as a producer? In his own words, his role was "to be responsible for everything." Why didn't he direct as well as produce his films? "There is no mystery to directing," Selznick said in 1957. "I don't have the time. Frankly, it's easier to criticize another man's work than to direct



MARC WANAMAKER/BISON ARCHIVES

"My conception of the producer's role is that it is similar to being the conductor of an orchestra," said David O. Selznick (above). BELOW: The front entrance of his Beverly Hills house.



PHOTOGRAPHY COURTESY IRENE MAYER SELZNICK



Selznick, who was nominated six times for Academy Awards, received Oscars for *Gone With the Wind* (1939) and *Rebecca* (1940). ABOVE: Designed by architect Roland E. Coate, Selznick's house, which he shared with his wife, Irene Mayer Selznick, was built in 1934 and was featured in *Architectural Digest* shortly thereafter. BELOW: The morning room featured a Regency-style sofa and a tiled fireplace framed by display cabinets





"We specialized in Sunday parties," recalls Mrs. Selznick. "Serious tennis would start around two, there would be thirty for supper, and the party could still be going on well after midnight." ABOVE: A grandmother clock and a tiled fireplace added warmth to the projection room, where the Selznicks often screened first-run films for their guests.

myself. As a producer, I can maintain an editorial perspective that I wouldn't have as a director. I consider myself first a creative producer, then a showman, and then a businessman."

Selznick's idea of collaboration was to engage first-rate talent, extract certain attributes from that talent and mold them to suit his vision. Selznick was a perfectionist who said, "I've found that most people have to be forced into raising their sights." He had taste and vision—and he loved making movies.

David O. Selznick (the *O* was later adopted by the producer to distinguish him from an uncle of the same name) was born in Pittsburgh on May 10, 1902. His father was a successful studio head who made pictures starring, among others, Clara Kimball Young, Norma and Constance Talmadge, and Elaine Hammerstein. While still in high school, David worked for his father, signing distribution contracts, mapping out advertising campaigns and supervising a once-a-week newsreel.

He produced his first film in 1923, a little exploitation item called *Will He Conquer Dempsey?* The film made money. In 1926 he got a job as a reader at MGM, and in a short while became an associate producer on Tim McCoy westerns. He impressed everyone by making two of these—*Spoilers of the West* and *Wyoming*—for little more than the cost of one by shooting them simultaneously at the same location with the same crew and two leading ladies.

In 1928 he went to work as an assistant to B. P. Schulberg, Paramount's West Coast head of production. Two years later he married Irene Mayer, Louis B. Mayer's younger daughter, and continued his rise at Paramount. By 1930 Selznick had produced half a dozen pictures at Paramount and had supervised the production of almost as many more.

David Sarnoff, president of RCA, hired Selznick in 1931 to supervise all RKO productions. Selznick was so successful that his father-in-law offered him a vice-presidency and a full producership at MGM, which he took in early 1933. In 1934, while Selznick was doing exceptionally well in charge of his own unit at MGM, Irene Mayer Selznick was in charge of the production of a new Georgian Colonial house to be built on Summit Drive in Beverly Hills. In her words, "It was going to be a house in the country and yet in the city. It was going to be luxurious and at the same time not extravagant."

With her characteristic organization and careful research, Mrs. Selznick decided on architect Roland E. Coate. Few people were building large houses in the Depression years, however, and Coate was about to close his office. But she convinced him to take on the house and actually helped to design the kitchens and baths.

When David Selznick traveled to England for *David Copperfield* in

"Our life together was dominated by parties, gambling, and—most of all—work," Irene Selznick says. BELOW: The dining room featured 1930s Neoclassical architectural elements.

Selznick was always a





1934, Irene went along. According to her, "Antiques in Los Angeles were in short supply, expensive and dubious in origin. Good furniture could be bought in England for a fraction of the price." Indeed, many of the Selznicks' new furnishings were acquired on that trip.

Selznick's "literary" period continued with his productions of *Anna Karenina* and *A Tale of Two Cities* at MGM. "The trick in adapting novels," said Selznick, "is to give the *illusion* of photographing the entire book. This is more difficult than creating an original like *A Star Is Born*."

By 1935 Selznick realized that it

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"I want to go gloriously in debt for a Great Cause. I want to loaf and play and write and love," David Selznick once wrote to Irene (left, with him in the poolhouse). BELOW: The porches were distinguished by white-painted latticework adorned with creeping vines. The landscaping was done by Florence Yoch, who later landscaped Tara for *Gone With the Wind*.

ws a thusiastic and ebullient master of revels, hating to see the evening end.



Harold Lloyd

A Renaissance Palace for One of the Silent Era's Great Comic Pioneers

TEXT BY KEVIN BROWNLOW



MARC WANAMAKER BISON ARCHIVES

Harold Lloyd, a master comedian and pioneering filmmaker who won an honorary Academy Award in 1952, extended his own creative genius to Greenacres, his 16-acre estate in Benedict Canyon, shown in *Architectural Digest* circa 1930. ABOVE: Lloyd stands next to the reflecting pools.

HAROLD LLOYD was the third genius of American silent comedy, but he took a long time to prove it. Lacking the childhood training in vaudeville of Charlie Chaplin and Buster Keaton, he had to teach himself the new art of film comedy while performing it.

Passionate about the theater, Lloyd set out to be a dramatic actor, but retreated to films because of economic necessity. Thanks to his friendship with producer Hal Roach, he was pushed into comedy; the results, to begin with, were awful. His early one-reelers—in the characters of Willie Work and Lonesome Luke—were the sort of knockabout in which a pin jabbed in the rear was the high point. Things didn't improve much when he adopted a new character in 1917—an eager young man wearing horn-rimmed glasses. He looked sympathetic, but he was as aggressive as his earlier characters.

The great change occurred in 1919, when Lloyd began to blossom as a comedian of importance. He had graduated to two-reelers, taking more time and care over them. That year, while he was posing for publicity pictures, a property bomb exploded. He lost part of his right hand and was out of action for seven months. Had he been killed, he would have been merely a footnote in film history, for all his important films came later. He recovered quickly, and by 1921 he was making features that were so funny they rivaled Chaplin's, and influenced Keaton. He was Chaplin's only serious threat at the box office in the twenties, when he made eleven comedy features, compared with Chaplin's three. Part of his secret lay in his use of gag men. The best went on to become directors, but first he directed *them*, for he was one of America's most gifted filmmakers.

People remember Harold Lloyd now only for his "high and dizzy" comedies like *Safety Last* (1923). The picture of him hanging from a clock over the streets of Los Angeles is one of the icons of silent comedy. He was an agile athlete, but the terrifying climb was more the result of a brilliant illusion than daredevil stunt work. He was just as high as he seemed, but he was clinging to a two-

BELOW: Built in 1927–28 at a cost of over two million dollars, Greenacres was one of the most expensive movie star's estates ever constructed. The main residence, done in the Italian Renaissance style, was arranged around a central courtyard. Sparing no expense, Lloyd would allow only custom-made furniture to grace its rooms, even having all of the Persian rugs woven to his specifications. BOTTOM LEFT AND RIGHT: Sixteen-foot-high ceilings added drama to the entrance hall.



MARC WANAMAKER/BISON ARCHIVES





story set mounted on the roof of the twelve-story structure he appeared to be falling from. Careful alignment of the perspective of the set with the buildings in the background, and equally careful selection of camera angles, contributed to the illusion, which has never been improved upon. It was honest, not "trick" photography, although there was still an element of risk—and Lloyd had to work with only one complete hand.

Harold Lloyd made half a dozen of these high and dizzy films, yet they have characterized him forever as a "thrill comedian." He was far more versatile than this suggests. He transferred successfully to sound in 1929, but his go-getting character, desperate for success, became an anachronism after the Depression. Lloyd's pictures began to slip at the box office, and he made them less frequently. He retired in 1938, and an attempted comeback called *Mad Wednesday* (1947) was a disaster. He retreated to his hobbies—music, photography, microscopy, abstract painting—and to his family and his estate.

Lloyd was known for his modesty, and what compelled him to construct his own version of Xanadu—Greenacres—is somewhat of a mystery. Perhaps only a man brought up in a fair degree of poverty, whose unsuccessful salesman father obliged the family to move again and again, could have so overwhelming a desire for permanence. He originally bought the sixteen acres because it





LEFT AND ABOVE: The 50-foot-long sunken living room was replete with a gold-leaf coffered ceiling, intricately detailed paneling, a stone fireplace, and projection and sound equipment for showing talking motion pictures. In the 1960s, when Lloyd developed an even more consuming interest in music, he would at times play the 36-speaker system so loud that flakes of the ceiling's gold leaf would fall onto the rug.

was a good investment. He began by having a small garden planted; he liked the result so much he gave landscape architect A. E. Hanson the go-ahead for the rest.

In 1925 Lloyd held a groundbreaking ceremony, building first a tiny thatched cottage and barn for his daughter Gloria, so she had somewhere to play while Harold and his wife, Mildred, were busy with the architects. He gave the house the same meticulous care that he gave one of his comedies, insisting on elaborate alterations and retakes. When the architects, Webber, Staunton and Spaulding, first presented him with their plans, he made out a check in the amount of twenty-five thousand dollars and said, "Take it away, boys, I want a home, not a museum."

Their revised version was an Italian Renaissance villa built on a stupendous scale. "Only forty-four rooms," Lloyd used to say, "but it's still home to Mildred and me." The paneled ceilings, the sculpted ironwork and chandeliers—which might be ludicrous in another Hollywood setting—seemed both impressive and appropriate there. In Lloyd was the most unexpected combination—a thoroughly charming, democratic, artist-cum-businessman living in a splendor that the Borgias might have envied, yet with the simplicity of a Rotarian in Grand Rapids, Michigan.

Greenacres was a showplace. At first Lloyd entertained lavishly, yet at heart he was not a gregarious man. He was far happier buried in the depths of the house absorbed in his hobbies, peering into microscopes or studying the science of color. Despite his exuberant interest in modern life and gadgetry, he kept the twentieth century discreetly at bay. Even the projection theater was baroque, full of grillwork and paneling, and doubling as a living room. For all the house's grandeur, however, the rooms were not out of proportion with necessity. "Everything was within a couple of minutes of the center of the house," says Roddy McDowall, who knew it well. "It was extremely well designed. I think the house was a major, major achievement in his life."

Harold Lloyd doted on his fam-



MARC WANAMAKER/BISON ARCHIVES



ABOVE: Although Lloyd took great pride in the hand-painted vines and leaves that ornamented the sunroom, after several years of noncompletion, the artist finally received an ultimatum. If he didn't finish in three weeks he would be fired—which is why the tiny leaves expand to almost ten times their size in one part of the room. RIGHT: A tapestry enlivens the high-ceilinged galleria. BELOW: The formal dining room.



THE BETTMANN ARCHIVE

ily—his wife, Mildred, his daughter, Gloria, an adopted daughter, Peggy, and his son, Harold, Jr. But he was a Victorian father and tended to overprotect his children in response to kidnaping threats after the notorious Lindbergh case. Lloyd's anxieties caused them to become rebellious, however, and they often referred to Greenacres as "The Mausoleum." In his later years, he and Mildred brought up their granddaughter, Suzanne, and she has little but undimmed affection for the place.

In Lloyd's last years, the estate began to exhibit signs of deterioration, but he didn't seem to worry. He enjoyed showing visitors around, entertaining them with one of his films or a concert with his astonishing hi-fi





What compelled him to construct his own Xanadu—Greenacres—is a mystery.



MARC WANAMAKER/BISON ARCHIVES

equipment. He was active almost up to the end; when he died in 1971, the house, at his wish, became a museum. What happened after that is a sad episode; despite all his granddaughter could do, the estate was sold off and subdivided, and the house passed into other hands.

Lloyd received an honorary Oscar in 1952—"for a master comedian and good citizen." He should have gotten one for his house as well. □

When Harold Lloyd (below) and his wife, Mildred, moved into their grand estate in 1928, they asked themselves, "What are we - damn fools? What did we do? This place is overpowering." Nonetheless, they threw a housewarming party in 1929 that began on a Friday night and, because of the continuous music of ever-changing bands, lasted until Monday morning. Much to their surprise, however, in the middle of that week they still found guests wandering around the house and sleeping on their grounds. OPPOSITE AND OPPOSITE BELOW: At one time, as many as 16 gardeners were needed to groom the estate, which boasted 12 formal gardens, 12 fountains and a 120-foot-high waterfall. Also included on the property were tennis courts, an 800-foot-long lake and a nine-hole golf course.



Gloria Swanson

The Queen of Sunset Boulevard

TEXT BY MICHAEL FRANK



ABOVE: Gloria Swanson's Beverly Hills residence was an extravagant version of the Italian Renaissance style. Located just across Crescent Drive from the Beverly Hills Hotel and set on four acres of parklike grounds, it was one of the largest houses in town. BELOW: Swanson in her sitting room in 1922. "The public wanted us to live like kings and queens. So we did—and why not? We were in love with life. We were making more money than we ever dreamed existed, and there was no reason to believe it would ever stop," she later recalled.

"I HAD LANDED myself in the driveway of some big mansion that looked rundown and deserted. . . . It was a great white elephant of a place, the kind crazy movie people built in the crazy twenties," says William Holden in the voice-over that opens Billy Wilder's *Sunset Boulevard* (1950). Holden is Joe Gillis, an unemployed B-movie writer who has wandered into the "grim Sunset castle" that belongs to Norma Desmond, a mad, aging silent movie star played by the real thing, the great Gloria Swanson, who was returning to the screen for her first role of any consequence in sixteen years.

In real life, Norma Desmond's mansion was itself a decaying elephant of a house, uninhabited for some twenty years when the film was shot, at the southwest corner of Wilshire and Irving in Los Angeles. In the make-believe of *Sunset Boulevard*, the estate is a Beverly Hills Satis House: Instead of a moldering wedding cake, there are moldering portraits of Norma at her apex; instead of Miss Havisham waiting for her groom, there's Miss Desmond waiting for Mr. De Mille. Heavy velvet



MARC WANAMAKER/BISON ARCHIVES

draperies shroud the black-marble staircase and the painting that conceals a movie screen, the flickering torchères and the bed "like a gilded rowboat." It is old Hollywood at its most opulent—and its most Gothic. The house, like the star, has fossilized beyond repair.

Even though both of their careers came to an end at the beginning of the sound era, Norma Desmond was not—emphatically not—Gloria Swanson. But Swanson's house on Crescent Drive in Beverly Hills, which she purchased in 1919 from razor blade magnate King Gillette, was very much in the Norma Desmond spirit. "There is no star in Hollywood who lives in such gilded luxury as Gloria Swanson," journalist Adela Rogers St. John noted in 1923.

Swanson herself, looking back on the era, said, "In those days, the public wanted us to live like kings and queens. So we did." In Hollywood, living like royalty meant twenty-two rooms on four acres across from the Beverly Hills Hotel; walls hung with tapestries or draped in peacock silk; a black-marble bath with a golden tub; an elevator; a screening room; and a garden that, according to *Photoplay* magazine, seemed "to flower in profuse . . . gorgeousness beyond other grounds."

How did Miss Swanson manage to turn even Mother Nature into a gushing fan? The star who drew such an impassioned crowd to Grauman's Million Dollar Theatre in 1925 for the opening of *Madame Sans-Gêne* that the police had to send her away began her career rather more modestly. Visiting the Essanay Studios in her native Chicago with an aunt in 1914, a fifteen-year-old Gloria handed a bridal bouquet to Gerda Holmes. By 1916 she was working regularly as an extra. Later that year she moved to Hollywood and appeared in a series of Mack Sennett comedies, in small parts at first, then eventually as a featured player. "I was one of the first deadpan comedians. I was funny because I didn't try to be," she later recalled. Although she yearned to become a dramatic actress, Swanson next moved on to Triangle, where she made another eight comedies before Cecil B. De Mille decided to replace his leading lady and cast her in *Don't Change Your Husband* (1919).

"The public, not I, made Gloria Swanson a star," De Mille liked to say, but he admitted in his autobiography that he was one of the first people in Hollywood to recognize both her beauty and her authority. Certainly it was under his guidance that Swanson changed from a tentative comedienne into the stunning femme fatale whose every gown and change of coiffure were mimicked by thousands of doting fans. Stunning and extravagant: From De Mille—who used real diamonds and ermine if a script called for gems or fur—Swanson caught a taste for luxury that became a trademark, both on screen (her critics said that her success was due more to her clothes than her acting ability) and off.

In the early twenties, she was a grand star at Paramount—but not so grand that she couldn't play a shopgirl (in *Manhandled*, 1924) after taking her first subway ride and working in Gimbel's for a few days in order to absorb the atmosphere. In 1927, financed by Joseph P. Kennedy (with whom she had a famous love



Living like royalty meant twenty-two rooms on four acres across from the Beverly Hills Hotel.





THE MUSEUM OF MODERN ART FILM STILLS ARCHIVE

ABOVE LEFT AND ABOVE RIGHT The actress in the library, reading by the fire, and alone in her dining room. Just 20 when she moved into the house—which boasted 22 rooms, an elevator and a 1,000-square-foot terrace—Swanson decorated the interiors with tapestries and peacock silk wallcoverings, and transformed one room into a small movie theater. She entertained lavishly and often, hiring liveried butlers to attend to guests at her dinner parties. As Adela Rogers St. John noted in 1923, "Gloria's home is the home of a great lady. Her manner of life belongs usually to women of wealth and fashion and enormous social prestige."

affair), Swanson founded her own production company and released her movies through United Artists. Two Oscar nominations, for *Sadie Thompson* (1928) and *The Trespasser* (1929), date from the period, but although Swanson could both speak well and sing, her talkies were never very successful, and in 1934 she retired from the screen.

Unlike Norma Desmond, however, who drew the draperies and spent twenty years working on a script for her comeback role as Salomé, Swanson remained very much a part of the world. She made and broke several marriages (six in all), started a series of small businesses and then, of course, lived out the Norma Desmond fantasy by capping her career (and winning a third Oscar nomination) with its most distinguished performance.

On film, that is. For there was one role Gloria Swanson never stopped playing, and that was Actress, written with a skyscraper *A*. The second woman to make a million dollars in Hollywood (Mary Pickford beat her) and the first to spend it (Pickford kept hers), Swanson lived on a prodigious scale. When she traveled, she rented country estates or entire floors of hotels for her entourage. When she entertained, she threw an extravaganza, not a party. At one event, three hundred guests received favors of solid gold compacts and cigarette cases; at another, a liveried footman stood behind each guest's chair. Actress Colleen Moore remembered La Swanson making an entrance—in her own house—by standing at the top of the stairs, resplendent in a ruffled Spanish dress, until all eyes were on her. "She just paused for a moment and walked down, and suddenly there wasn't another woman in the room."

Gloria Swanson at home was even bigger, if possible, than Gloria Swanson on screen. "I have decided that while I am a star, I will be every inch and every moment a star," she once declared. The Beverly Hills house is gone now. The Spanish dress has turned to dust, and most of the movies have faded out of memory, but her stardom, somehow, remains eternal. Things that are so painstakingly gilded often do.□



Irene Dunne

Nominee for The Awful Truth

TEXT BY RICHARD SCHICKEL

Irene Dunne (below, seated in her living room), a versatile actress who was nominated for an Academy Award five times, was perhaps best known to her many fans for her screwball comedies of the 1930s. ABOVE: A vintage postcard of the actress's Mediterranean-style, tile-roofed residence in Beverly Hills.



MIRC-WANAMAKER BISON ARCHIVES

"FOR MY CAREER, I cry," Irene Dunne once said. But for her immortality, she laughed.

Irene Dunne, who was first nominated for an Academy Award for *Cimarron* (1931), was an actress of intelligence and flexibility. Cary Grant said she was his favorite leading lady, adding that doing a picture with her was more like "flirtation" than work. And indeed, their flirtations are among the great comic ornaments of their era. His attempt to woo her back into the marriage in that greatest of all romantic comedies, *The Awful Truth* (1937, for which she was nominated for an Oscar); her attempt to reclaim their marriage in *My Favorite Wife* (1940); their shy, sly courtship in *Penny Serenade* (1941)—this is incomparable work.

The first time Dunne was asked to lighten up was for the delicious *Theodora Goes Wild* (1936), another Academy Award–nominated role. Although the film was a great success, she resisted her gift for comedy. Possibly her reluctance, as she hinted to historian James Harvey, grew out of her discovery that comedy came rather easily to her.

Irene Dunne's career in pure comedy was relatively brief. Although *Penny Serenade* and *Love Affair* (the 1939 film that garnered her another Oscar nomination) had their lovely lighter moments, they turned weepy before long, and the war years essentially destroyed the screwball impulse. She was a tragedy-touched ferry pilot in *A Guy Named Joe* (1943) and a widow in *The White Cliffs of Dover* (1944). In the postwar period she embraced matriarchy tentatively in *Anna and the King of Siam* (1946); giddily in *Life With Father* (1947); soberly in *I Remember Mama* (1948, for which she received her fifth Academy Award nomination); and grandly as Queen Victoria, mother to an entire empire, in *The Mudlark* (1951).

She made just one more film after that, and then slipped into retirement. When James Harvey visited with Irene Dunne in 1978, he still observed some secretiveness alight in her eyes, some bemusement—possibly with herself and her legend—that she did not choose to share. It remains quite the most attractive of all the movies' many mysteries. □

Warner Baxter

Bel-Air Mansion of the Enigmatic Best Actor for In Old Arizona

TEXT BY RICHARD SCHICKEL



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

In 1933 Warner Baxter bought four acres on Nimes Road in Bel-Air, where he built a Tudor-style mansion (opposite, shown in *Architectural Digest* in the 1930s). The house reflected his stature in the film community, but a press release called him modest. "Success has not caused Warner Baxter to 'go Hollywood.'"

Baxter won an Oscar as the Cicso Kid in 1929's *In Old Arizona*, but ironically, he was afraid of horses. Frank Capra learned that fact while directing him in *Broadway Bill*, a story about a racehorse. "Many warm scenes I had in mind between the man and his horse I could not do . . . because Baxter was terrified of being bitten or kicked." Capra vowed to do the film over someday "with a man who loved horses."

"SAWYER—YOU'RE going out a youngster—you've got to come back a star!" *42nd Street*, of course: conclusion to the desperately harassed producer's impassioned pep talk to the kid he has plucked from the chorus to replace his injured star—on opening night, on Broadway. It is the high, loopy dramatic moment in the archetypal backstage musical, the one dialogue scene in it that matches the giddy exuberance of Busby Berkeley's delirious choreography—half surrealism, half close-order drill, all glorious camp.

That scene is something else as well. It is Warner Baxter's curious immortality. There are ironies in this. The most obvious of them is that the posthumous fame of a man who, after all, once received the Academy Award for Best Actor, and who made ninety-eight pictures over the course of a thirty-six-year career, should depend on a single moment from a single performance. The most interesting of them is this: that the role of Julian Marsh, the aforementioned impresario, was quite uncharacteristic of him, and does not show him to his best advantage.

For the whole thing about Baxter was that he was not a frantic figure. Hard-pressed occasionally, sometimes even a little shady, he was not, in his essence, a fretting, sweating sort of a character. Indeed, he does this scene rather badly, straining for the hysterical note that is not within his natural range. In context, it does not bother us much. The whole movie is pitched so high, is so entirely out of touch with reality, that one actually has to admire the actor for trying to get into the spirit of a thing so alien to him.

By this time (1933) Warner Baxter had been plying his trade for fifteen years. A sometime salesman who had drifted into show biz, he was handsome in the rather bland way that went over well in silent pictures. The writer-prizefighter Jim Tully once described him as "Valentino without a horse," but it might be more nearly accurate to describe him as a sheik without real sexual menace.

The transition to sound was more of a boon to him than to some of his competitors, for he had a voice that matched his image, a mellow baritone that registered agreeably on the primitive recording instruments of the early talkies. Indeed, it was during this awkward stage in movie history (1929) that he won his Oscar, playing a not-very-raffish Cisco Kid in the first important sound western, *In Old Arizona*. He got the role as the result of an accident. Raoul Walsh

was supposed to star in the picture as well as direct it. But the camera truck, bucketing across the desert, struck a jackrabbit. The unfortunate creature was flung through the windshield, and a shard of broken glass lodged in Walsh's eye. He lost it—and his acting career—and Baxter replaced him. The picture was a sensation at the time—people had not believed it possible to make a sound film outdoors. But typical of Baxter's career, this slow, stiff film did not wear well, and it is now almost never seen.

Baxter, however, was much seen for the next few years. As he was coming off a hit, his studio of the time (Fox) worked him hard in major releases. But vocal qualities aside, he was not really suited to the rhythm and style of sound pictures as they began to evolve in the thirties. Urban aggressiveness and quickness were now more prized in the male movie animal than mellifluousness. So was a sense of (anarchic) humor.

But it was not just comedy that was beyond Baxter. So was urban melodrama or high romance. Reserved, mannerly, humorless, he appeared to be older than his years. He was often cast as a lawyer or doctor—something solid, stolid and uneccentric. Indeed, his Bel-Air house seems to reflect the actor's screen presence all too faithfully. It has a somewhat joyless air about it, rather like one of those mansions tycoons build for themselves after years of hard labor in some field that is not much fun.

He was apparently a proud man, and not without ego, and one senses with the passing years an unspoken pain lining his face, the pain of a man beginning to understand that he was a star who lacked star qualities, that although the public tolerated him, there was no warmth or affection in their greeting.



ABOVE: The living room displayed 18th- and 19th-century-style furniture, including a Queen Anne–style armchair. The actor had come a long way from his roots in Columbus, Ohio, and his years as an office boy, salesman and stock player. He had also emerged from a period of financial reversals before talkies.



He was given, however, one film that made almost perfect use of him. And since it was directed by John Ford, it still gets a few plays on television and in retrospectives. That was *The Prisoner of Shark Island* (1936), the story of Samuel Mudd, the doctor who set John Wilkes Booth's leg as the assassin attempted to make his escape after killing Abraham Lincoln. Falsely accused of being part of the conspiracy to murder the president, the doctor was sentenced to the penal colony, a particularly hellish sandspit in the Florida Keys. The anguish one read in Baxter's countenance suited the character of a man trying to maintain his sanity despite unjust punishment and unspeakable conditions.

Writing of the film, the critic Andrew Sarris uses the words "submission, redemption and communion"



to describe the arc of Baxter's character, and one is tempted to think that the actor conducted the balance of his career with something like that pattern in mind, though it did not work out very well for him. By the early forties he had slipped from leads to supporting roles, but still he did not withdraw from the screen. He went into B pictures, devoting most of his last decade to the *Crime Doctor* series, in which he played the title psychiatrist-detective. It was a dull series, and Baxter himself suffered a mental breakdown early in that period. Later he underwent a lobotomy—to relieve him, supposedly, of severe arthritis. One cannot help but think that its real purpose was to relieve another kind of pressure: that of trying to maintain his air of measured calm in the face of accumulating adversity. One has to admire his stoic acceptance of an undistinguished fate. But one despairs of finding in his image a resonance we can still pleasurably detect at this late date.□



Baxter was once described as "Valentino without a horse."



TOP: A vignette in the sitting room. ABOVE LEFT: The stair hall, oak-paneled in the Tudor style. ABOVE RIGHT: A view of the house from the pool area. Baxter was one of the few actors to make the transition from silent to talking films. During the 1930s he was a popular star, and he credits his years as a salesman with helping him hone his craft. It "gave me a fine opportunity to study people and human reactions. . . . Many times in developing stage and screen characters I have reverted to the memory of some persons I have met in my travels. My experience . . . taught me control of my emotions and helped me develop patience." Sadly, in the 1940s he suffered a mental breakdown, but he continued to play in low-budget films, making a total of 98 films. He died in 1951.

STARS IN RESIDENCE



PETER STACKPOLE, LIFE

ABOVE: Two-time Oscar winner Vivien Leigh is perhaps best remembered as Scarlett O'Hara in *Gone With the Wind* (1939). Eleven years after a much-publicized marriage to Laurence Olivier, she won her second Academy Award for the film adaptation of Tennessee Williams's *A Streetcar Named Desire* (1951).



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/TWENTIETH CENTURY FOX

ABOVE: After breaking into Broadway in the late 1930s, Gene Tierney succeeded in film with such movies as *Laura* (1944) and *A Bell for Adano*. Her role as a murderess earned her a nomination in *Leave Her to Heaven* (1945).



THE BETTMANN ARCHIVE

ABOVE: Since her early childhood, Elizabeth Taylor (here, with second husband Michael Wilding) has been recognized for her exceptional beauty and presence. Three Oscar nominations and two Academy Awards, for *Butterfield 8* (1960) and *Who's Afraid of Virginia Woolf?* (1966), attest to her acting ability.



ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

ABOVE: Charles Laughton and Elsa Lanchester married in England and moved to Hollywood. Laughton received an Oscar for his lead in *The Private Life of Henry VIII* (1933); Lanchester garnered two nominations, for *Come to the Stable* (1949) and *Witness for the Prosecution* (1957).



SID AVERY, MOTION PICTURE AND TELEVISION PHOTO ARCHIVE

ABOVE: Paul Newman and Joanne Woodward have received numerous Oscar nominations. Woodward won an Academy Award for her performance in *The Three Faces of Eve* (1957); Newman, who earned a 1985 honorary Oscar, was named Best Actor for *The Color of Money* (1986).



PHIL STERN

ABOVE: Judy Garland (with her third husband, Sid Luft, and children) will always be remembered as Dorothy in *The Wizard of Oz* (1939), for which she received a special Academy Award.

BELOW: Sir Noël Coward's many talents were honored with a special Oscar for *In Which We Serve* (1942), a World War II drama that he starred in, scored, produced and codirected.



HORST JAPPE/GLOBE PHOTOS

Frances Marion

A Mediterranean Villa for the Oscar-Winning Writer of The Champ

ARCHITECTURE BY WALLACE NEFF
TEXT BY A. SCOTT BERG

FOR A WOMAN there were but two means of easy entry into the male-dominated motion picture industry. If she were pretty enough, she might become an actress; if she had the gift of storytelling, she might catch the ear of a semiliterate Hollywood mogul and become a scenarist.

Between 1917 and 1937—when silent films flourished, became extinct,



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/MGM COLLECTION/TURNER ENTERTAINMENT CO.

Frances Marion (above), one of early Hollywood's most successful screenwriters and winner of two Oscars, once reportedly earned $17,000 per week. Accomplished at drawing and sculpture, she was also known for her ability to save careers and for her generosity. Perhaps influenced by her ancestor, Revolutionary War general Francis Marion, she was among the first female correspondents in World War I.



ABOVE AND LEFT: Wallace Neff designed the quintessential California Spanish house (shown in *Architectural Digest* in the 1920s) for Marion and her husband, Fred Thomson, a minister turned silent-screen cowboy.



ABOVE: In the living room, sofas faced opposing views. BELOW: Spanning Benedict Canyon and Beverly Glen, the property grew from 4 acres when Thomson added 20 more for his horses. Embarrassed, Marion wrote that they "built the largest house on the highest hill in Beverly Hills."

and a new medium evolved—few women were as successful as Frances Marion. "She had more muscle than most women in Hollywood," observed Gloria Swanson, "because she was a gold mine of ideas—ideas that could become stories that could become scripts that could become films that could save careers, lives, and corporations."

A plucky girl from San Francisco, Frances first ventured to Los Angeles in 1913 to paint theatrical posters for Oliver Morosco. The doe-eyed, twenty-four-year-old Miss Marion tried acting; but by 1915, after it had been suggested to her that she had the humor and sentiment necessary for film scenarios, she took up writing.

Almost overnight she made her name as a scenarist, writing such Mary Pickford classics as *Rebecca of Sunnybrook Farm* (1917) and *Pollyanna* (1920). By the 1920s, every important Hollywood producer had her creating scenarios for their top stars. In 1925 she wrote two of the greatest melodramas of the silent-picture age, *The Dark Angel* and *Stella Dallas*, which she followed with *The Son of the Sheik* for Valentino, *The Scarlet Letter* and *The Wind* for Lillian Gish, and *Love* (1927) for John Gilbert and Greta Garbo. In her first fifteen years as a writer, this Scheherazade had spun more than 110 silent film tales.

Through most of that time, she was also blissfully married to Fred Thomson, a Presbyterian minister who traded his clerical collar for a kerchief and became a leading silent-screen cowboy, riding to the rescue on his wonder horse, Silver King.

In the motion picture colony's first frenzy of extravagant spending and fancy living, Fred and Frances Marion Thomson built a Mediterranean villa on the twenty-four highest acres above Beverly Hills—its grillwork and arches suggesting a heavy Moorish influence. Wallace Neff, whose Spanish houses were becoming the rage in Pasadena, was their architect. "In a short while," Marion later recalled, "our hill resembled a gigantic wed-

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Gary Cooper

Bachelor Living for Best Actor in Sergeant York and High Noon

TEXT BY A. SCOTT BERG

ALL HE EVER WANTED, he once confessed to his friend Joel McCrea, was a big stretch of land where he could ranch and ride and raise his family. Alas, he got detoured along the way, and he became a movie star—one of the screen's most admired actors, the country's highest wage earner ($482,819 in 1939) and famous the world round. Far beyond that, Gary Cooper—more than any actor in motion pictures—became the universal symbol for the American male. Between 1926 and his death in 1961, he appeared in ninety-two feature films, time and again proving himself rugged but sensitive, assertive but shy, tough but fair, a man's man and a ladies' man.

He was born Frank James Cooper in Montana in 1901; and after attending Grinnell College he arrived in Hollywood, where he heard that he could earn ten dollars a day performing stunts in westerns. He had a distinct advantage over the hundreds of other hopefuls with the same qualifications: Women swooned over the nearly six-foot-three-inch cowboy with the hank of unruly hair, sensual mouth and penetrating blue eyes. From the start of his career, he found people opening doors for him.

One was a casting director who suggested changing his first name to her hometown in Indiana—Gary. Another was Samuel Goldwyn's secretary, who helped talk her boss into giving the cowboy extra a featured

In his Beverly Hills house, formerly owned by Greta Garbo, Gary Cooper (opposite and below, circa 1933) enjoyed a bachelor existence, surrounded by the prizes he gathered on an African safari. Nominated five times for Best Actor, he won twice, for *Sergeant York* (1941) and *High Noon* (1952).



PHOTOGRAPHY MARC JANNIAKE/BISON ARCHIVES

Cooper converted the charming casita into a display case for his trophies.

role in his latest picture, *The Winning of Barbara Worth*. By the time the film opened, word had already spread about this young Adonis who was stealing scenes from Ronald Colman and Vilma Banky; and another studio, Paramount, had signed him to a long-term contract.

Then Clara Bow, the "It Girl" herself, took a shine to him. Cooper had ninth billing in *It* (1927); but the next year, he was holding his own as a Paramount leading man, playing opposite Fay Wray, Florence Vidor and Colleen Moore, and his next crush, Lupe Velez, "the Mexican Spitfire."

Hollywood's number one bachelor, Cooper embarked for Europe in 1931 and landed himself in a widely publicized affair with an American-born countess. Partly to escape the froufrou of her society crowd, he went on safari in Tanganyika. Upon his return to Hollywood, he rented a small Spanish house in Beverly Hills formerly owned by Greta Garbo. It featured a beamed living room with a wide-mouthed fireplace. Little did his landlady know that Cooper would promptly convert the charming casita into a display case for his trophies from Africa. He hung lion heads, zebra skins and antelope heads wherever there was space.

Cooper stayed in the house less than a year. He had recently met a beautiful starlet who acted under the name Sandra Shaw. Twelve years his junior, she was a socialite from



One biographer called the rented Spanish-style house the only one Cooper "ever lived in specifically decorated to his personal taste." RIGHT AND BELOW: A decorator turned the living room into "a veritable jungle," wrote another biographer. But after only a year, the actor "packed up his mounted antelope heads . . . and bought a ten-acre 'ranch' just over the Hollywood Hills in Van Nuys." The son of a Montana judge, Cooper came to Los Angeles in 1924 hoping to become a newspaper cartoonist, but got into westerns as an extra. In 1926, as a last-minute replacement in *The Winning of Barbara Worth*, he got his big break, and the screen's strong, silent man of action learned to act during his climb to stardom. BELOW RIGHT: The dining room.







New York, born Veronica Balfe and known as Rocky. They married in 1933, and for a while they lived on a ten-acre ranch in Van Nuys, then in a modest place in Brentwood. They finally built a one-story modern house on three acres in Holmby Hills. By then, fine paintings had taken the place of his gazelle heads.

Into the talking picture era, Cooper had proven himself a star; and when he appeared opposite Helen Hayes in *A Farewell to Arms*, critics noted that he could act as well. He then got to work with the greatest directors of the day—bouncing from westerns to love stories to action pictures with great ease. In 1936 Frank Capra turned him into the American Everyman, casting him as the hero of *Mr. Deeds Goes to Town*; and Cooper received his first Academy Award nomination. In 1940 he worked with Capra again, playing a down-and-out bush-league pitcher who allows himself to be turned into a national hero, in *Meet John Doe*.

The following year Cooper portrayed a real-life national hero, Ser-

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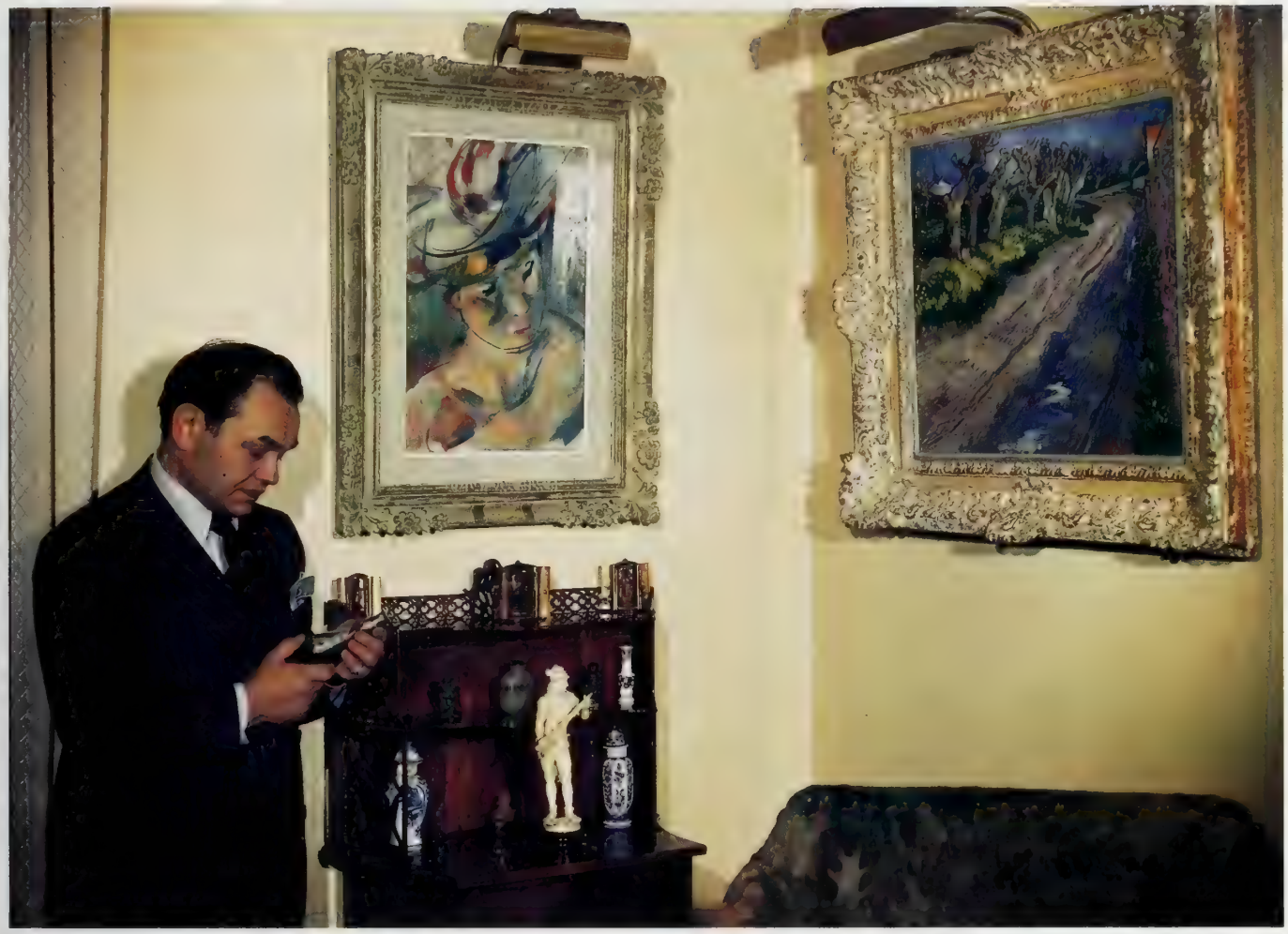


Edward G. Robinson

Sterling Collection for the Star of *Little Caesar* and *Double Indemnity*

TEXT BY MICHAEL FRANK

Edward G. Robinson (above and opposite) played the quintessential gangster for much of his acting career. Off-screen the cultured actor was passionate about collecting art—mostly Impressionists and Postimpressionists. "You see, you don't collect paintings—they collect you," he observed. "Then after they have collected you they collect themselves. . . . There is nothing haphazard in their choice, as I found out when I brought home what I thought were companion pieces. They know and will tell you with whom they want to keep company and who is an intruder. After a while, if you really love them, you learn to respect their judgment." ABOVE: In his Beverly Hills house, Robinson—who received a 1972 Honorary Award—is surrounded by Renoir's *After the Bath*, Seurat's *Le Crotoy* and Degas's *La Grande Danseuse*. OPPOSITE: Rouault's *Head of a Woman* hangs beside van Gogh's *Country Road (Arles)*.



IN 1939, ON THE master's seventieth birthday, Edward G. Robinson was taken to visit Matisse, whom he asked to explain the secret of his vitality. "Every day I've got to get hold of something by the throat and strangle it," the painter replied. "And that keeps me young." It was a curiously appropriate credo to offer the screen's archetypal gangster—but not for the obvious reasons. Although he spent a lifetime typed as a snarling, sneering, cigar- and pistol-wielding pin-striped tough, Robinson was in truth an actor of considerable range, a man who spoke nine languages, and a collector of Impressionist and Postimpressionist canvases. He shared little with his celluloid persona except for a kind of ruthless energy. All his life, Robinson grabbed hold and strangled: through all the fluctuations of a career that spanned six decades on stage and screen, through a period of blacklisting in the fifties, through the loss of his first, grand collection of paintings. Edward G. Robinson was a fighter to the end.

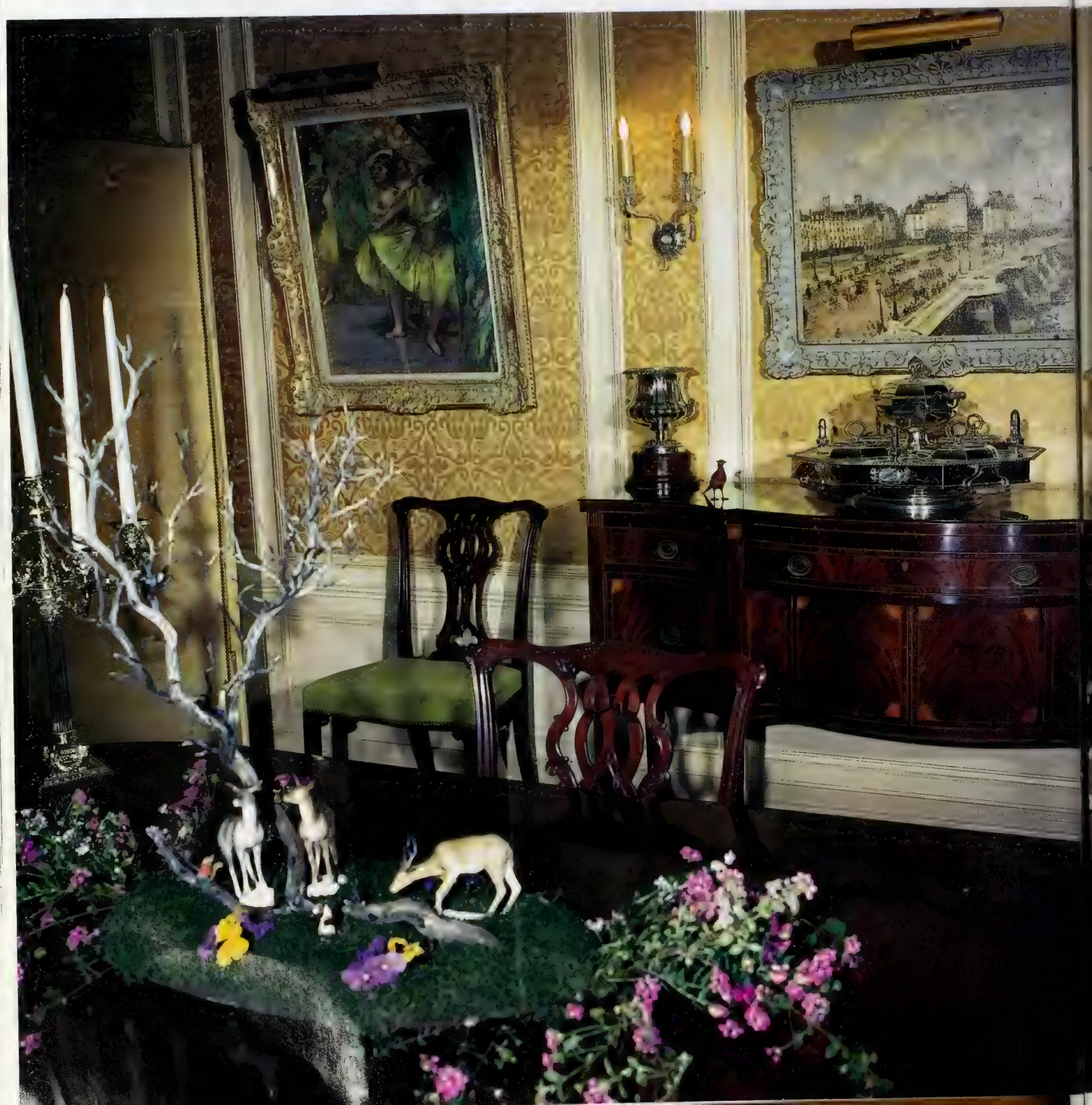
And in the beginning, too, it seems. Although Emanuel Goldenberg left his native Bucharest when he was nine, Edward G. Robinson maintained that he was born when he came to America. "Short, swarthy, and stocky," as he described himself, Robinson was improbable star material, but an infatuation with the theater propelled him through the Elizabethan Society at the City College of New York and then the American Academy of Dramatic Arts. In the mid-twenties, as a member of the Theatre Guild, Robinson played characters by Dostoyevsky and Werfel and Pirandello, and was "a capital actor," according to Alexander Woollcott. On Broadway, he appeared in a variety of commercial plays until *The Racket* (1927), in which he took the role of a gangster modeled on Al Capone. "I had little understanding of larceny and murder," Robinson recalled. "I [was] forced to invent."

The invention was so skillful that it initiated a vigorous movie career. When the play traveled to Los Angeles, Robinson received several offers and finally made his first talkie, *The Hole in the Wall* ("the stinker of all times"), in 1929. (He made one silent, *The Bright Shawl*, in 1923, because it was filmed in Havana and he wanted to see the city.) With *Little Caesar* (1931), Robinson-as-Capone, or Capone-like figures, was cemented. His Caesar ("Rico") Bandello, the small-town thug who rises through and is eventually expelled from a big-time Chicago gang ("Mother

of mercy—is this the end of Rico?"), helped establish a genre that became a basic of American cinema.

Throughout the thirties and forties, Robinson duplicated the type, and then, as tastes changed, he played comic gangsters or retired gangsters or gangsters gone straight. He played honorable men (Dr. Paul Ehrlich, the discoverer of a cure for syphilis, in *Dr. Ehrlich's Magic Bullet*, 1940) and men with dark psyches (the tyrannical ship's captain in *The Sea Wolf*, 1941), men of dubious morality (Joe Keller, who sells defective airplane parts in Arthur Miller's *All My Sons*, 1948) and men of impeccable morality (the insurance investigator in Billy Wilder's *Double Indemnity*, 1944). Even though these performances outnumbered his hoods by far, Robinson could never quite shed his pinstriped suit: "He is at his best," the *New York Herald Tribune* observed fairly typically, "when he is mussing up three thugs." Robinson took smaller roles in the fifties and sixties, and made his ninety-first and final movie, *Soylent Green*, in 1973. The academy gave him a 1972 Honorary Award.

"To Edward G. Robinson, who achieved greatness as a player, a



Robinson traced his love of collecting to his childhood, when he accumulated cigar bands and baseball cards. "I was a fiend at it," he said. BELOW: In the dining room, Degas's *Dancers in Green* and Pissarro's *Le Pont Neuf*. After a divorce from his first wife forced him to sell his collection in 1956, he bought back several Pissarros from Stavros Niarchos.





"There's no cure. You weakly talk about stopping buying paintings, but it's like Mark Twain talking about stopping smoking," acknowledged Robinson, trying to explain his compulsion. His greatest joy, he said, "came from trusting and exercising my own taste." ABOVE: Robinson in a characteristic pose, standing beside Modigliani's *The Zouave*, 1918. BELOW: The actor and his first wife, former actress Gladys Lloyd, beneath a Gauguin still life.

patron of the arts and a dedicated citizen . . . in sum, a Renaissance man." With this, the academy was acknowledging Robinson's other life as a passionate collector. Crime, as the actor was fond of saying, does pay—in his case, for one of the finest art collections of an era. His first acquisition, a study of a cow that he bought at auction for two dollars, was followed by Twachtmans and Winants and Blakelocks, but soon, as his taste became more sophisticated and his pocketbook deepened, he acquired a Degas, a Monet and a Pissarro, and "they dictated the policy of the rest. One painting dictated another. Soon they became tyrants. . . . I had to please the paintings."

Entirely self-taught, Robinson had a sharp, educated eye, honed by long

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James Cagney

Yankee Doodle Dandy's Best Actor

TEXT BY RICHARD SCHICKEL

BETWEEN JAMES CAGNEY'S image and his chosen architecture there falls a shadow. What is he doing striking the poses of a bookish country squire in a house that is a little bit of New England rooted in the unlikely soil of Beverly Hills? Rusticity and intellectuality are the last traits one associates with an actor who so perfectly personified urban energy, wit and incaution on the screen.

The answer, as it happens, is very simple: He is living out his most cherished boyhood dream. Cagney was, in background, what he almost always played on the screen: a poor lad trying to make good (or at least do good) in the world. And good, he believed, was not to be found on the mean streets of Manhattan, where he passed his—and this century's—first decades. No, good was where it was





Academy Award–winning actor James Cagney (above), whose tough-guy, urban roles belied the fact that he was an introspective, private man who enjoyed the country life, recreated a slice of New England by building a snug, six-room house on ten bucolic acres in Coldwater Canyon. The rustic two-story residence was completed in 1939.

While filming in Hollywood, Cagney would live in his canyon house, but when shooting was over, he would retreat to either of his two farms on the East Coast. RIGHT: Cagney's comfortable study was filled with such diverse objects as etchings and his collection of muskets.

PHOTOGRAPHS: THE MUSEUM OF MODERN ART FILM STILLS ARCHIVES

green and sunny and the air was clean. He dated this recognition to a visit to an aunt who lived on Long Island when he was around five years old. That was "where I first learned the glory of morning glories," he would recall. "From that point on, I was a country boy."

In spirit. In ambition. But not for a long time in reality. The irony is that James Cagney finally achieved this deeply desired transformation by preserving, on screen, the "hoodlum" qualities (his description) of his youth—most notably the hair-trigger temper and the near-anarchic rebelliousness of the underdog—that he desperately wished to put behind him. For keeping him chained to type—albeit a type that he had himself invented—he also came to despise his studio, Warner Bros. He believed (not without justification) that they overworked him, underpaid him and, worst of all, refused to give him the kind of carefully mounted productions with serious themes that might have lent dignity to a profession—movie stardom—about which he felt the most profound ambivalence.

James Cagney's career, which included Oscar-nominated roles in *Angels with Dirty Faces* (1938) and *Love*

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James Cagney suspected that his taste for small rooms harked back to a childhood habit of hiding in the space under his mother's sewing machine. "A friend of mine swears that it's my memory of the hours I spent in that safe place that makes me feel comfortable in small homes. I guess I like to wrap rooms around me like a blanket." BELOW AND BOTTOM Cagney would find needed quiet in his study



MARC WANAMAKER/BISON ARCHIVES





A Legendary Producer's Beverly Hills Estate

INTERIOR DESIGN BY HAROLD GRIEVE
TEXT BY RICHARD W. BANN

ABOVE: Producer Hal Roach's southern Colonial–style house in Beverly Hills, which first appeared in *Architectural Digest* in the 1930s, was the site of countless extravagant parties for Hollywood notables. Perhaps best known for his early collaborations with Harold Lloyd, Roach won his first Academy Award in 1932 and his most recent in 1983. BELOW: Bougainvillea adorned the marble-columned pergola in the pool area. Beyond was an arcaded loggia.



IN 1937, AT THE AGE OF forty-five, pioneer movie producer Hal Roach was already a veteran. Today, at ninety-eight, he is still active. He drives, drinks, dates, shoots, swims, smokes—but back then he was busier. For starters, Roach owned a jewelry business on the Sunset Strip. He shot big game. He flew his own plane. He played polo all over the world. He was one of the founders and the first president of Santa Anita Racetrack. He was shrewd, daring, tough.

At the Hal Roach Studios he had been making movies since 1915—hundreds of movies, all full of heart, warmth and spectacular gags. Mostly they were delightful one- and two-reel comedies starring Harold Lloyd, Our Gang, Will Rogers, Thelma Todd, Charlie Chase, Harry Langdon, Laurel and Hardy, and scores more. Retrospectives of his work generally include such classics as *Topper* (1937) and John Steinbeck's *Of Mice and Men* (1939).

With his schedule, Hal Roach was seldom home. He lived in a southern Colonial–style mansion, white with green trim, on Beverly Drive in the flats of Beverly Hills. Not that it wasn't busy there, too. His first wife, Margaret, was quite social. At one time she was the only person who could bring guests, unannounced, to William Randolph Hearst's castle at San Simeon. At home, she produced her own parties, to which her husband was invited.

"We had a big patio in the middle of the property," recalls Roach. "You could put a tent over the top and accommodate two hundred and fifty people. We could also tent the tennis court and seat another five hundred."

Through the years, big and small parties alike were thrown for Mary Pickford, Jock Whitney, John Barrymore, H. L. Hunt, Marion Davies and Irving Thalberg. There was also one for E. F. Hutton. Everybody on both the A and B party lists attended that particular extravaganza. What Hal Roach remembers most about it today is the favorable impression young Ronald Reagan made on Ed Hutton and on every other prominent person there. Roach wanted Reagan at every important party thereafter.

During 1937, one event received special attention. Roach was attempting to launch an overseas production venture with Benito Mussolini, who wanted Italy to be as prominent in motion pictures as it traditionally had been in all the other arts. When his son Vittorio Mussolini visited Hollywood that year, Roach staged a huge celebration for his twenty-first birthday. Some stayed away in protest, but most of Hollywood was curious enough to attend; the tennis court was tented to accommodate the overflow.

Although she was never invited, one regular at these parties was Margaret Hamilton—to be remembered forevermore as the Wicked Witch in *The Wizard of Oz*. She lived in a rented bungalow across the alley, and during the festivities she would appear, smiling, march onto the large grounds, pile food on a plate and depart just as suddenly. The number of such trips would vary according to the number of hungry guests she had waiting back home. The next day she would return the cleaned plates and silverware with a gracious note of thanks (unsigned).

Built on two lots in 1920, the Hal Roach residence was first owned by silent film star Priscilla Dean. She sold it to Pola Negri, who added the pine trees. In 1934 David Loew was leaving New York, and Loew's, and MGM, to join the Hal Roach Studios. Margaret Roach was helping him find a house when Gracie Allen recommended the elaborate mansion for sale on Beverly Drive: five kitchens, six bedrooms, everything enormous. Margaret loved it, and the



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Hal Roach in a sitting room in 1937, on his 45th birthday. A press release of the time called him "probably the youngest veteran in the motion picture industry" and "an accomplished violinist."

He had been making movies since 1915—all full of heart, warmth and spectacular gags.

Art director-turned-interior decorator Harold Grieve, who had often worked with Ernst Lubitsch, designed the house's traditional interiors. ABOVE: The living room was a 1930s mélange of Regency and Chippendale pieces.

Roaches bought it. David Loew found a house on his own.

Roach was a friend and admirer of the director Ernst Lubitsch, who made sophisticated comedies with the unique "Lubitsch touch." His art director had been Harold Grieve, until he left the motion picture business in 1927 to design practical and livable residential interiors for people such as Norma Shearer, John Gilbert and James Stewart. He also did seven houses for Bing Crosby.

BELOW: French wallcovering and mirrored tiles prevailed in the dining room, which had Georgian-style woodwork and Sheraton furnishings.



Lubitsch recommended Grieve for the task of decorating Roach's new residence. Though he can't remember for sure, Roach believes he spent sixty-nine thousand dollars to buy it and an equal amount to redecorate. Cost was no consideration. Two orchestras played for the housewarming. Hollywood moguls, stars and technical talent from Roach's own slapstick foundry attended, and caterers abounded, prompting humorist Irvin S. Cobb to reflect on what one can do with custard pies, "if you don't eat 'em."

Roach maintained a staff of seven live-in servants, plus a projectionist who was on call twenty-four hours a day to run pictures in the basement screening room. When he was there—and not entertaining, or playing tennis on Sundays with his son, Hal, Jr., or fellow producers Darryl Zanuck, Jack Warner or Walt Disney—Roach spent his time in "the teahouse," where he perused stories, planned pictures and played cards.

After his son's stewardship bankrupted the studio, Hal Roach sold his Beverly Hills house in 1961 and moved to London to make pictures for MGM. Last year the house became a four-million-dollar tear-down victim, and a pair of large houses have been erected on the site.

Today Roach lives in Bel-Air. In neither California residence was he able to display the immense classical Carrara marble fireplace Mussolini shipped to Beverly Hills after Roach admired it once in Rome. But one will see the 1983 honorary Oscar presented to Roach "in recognition of his unparalleled record of distinguished contributions to the motion picture art form." □

STARS IN RESIDENCE


JOHN BRYSON

RIGHT: Robert Mitchum began his career by playing diverse roles in movies ranging from westerns to war films in the early 1940s. His break came in his Oscar-nominated role as an army lieutenant in *The Story of G.I. Joe* (1945).


DON ORNITZ/GLOBE PHOTOS

ABOVE: Although he has never received an Oscar, Tony Curtis enjoys great popularity. After receiving critical attention for *The Sweet Smell of Success* (1957), Curtis was nominated for his dramatic performance as an escaped convict in *The Defiant Ones* (1958).

BELOW LEFT: Before Jean Simmons married Stewart Granger, Laurence Olivier had recognized her talent and chosen her to play Ophelia in the film *Hamlet* (1948), which earned her an Academy Award nomination. Granger, often portraying adventuresome characters, reached the pinnacle of his career during his marriage to Simmons, with films such as *King Solomon's Mines* (1950).


THE KOBAL COLLECTION


UPI/BETTMANN NEWSPHOTOS

ABOVE RIGHT: Beginning his Hollywood career as an extra, British actor David Niven eventually won an Oscar in *Separate Tables* (1958). BELOW: Twice nominated—for major roles in *The French Connection* (1971) and *All That Jazz* (1979)—the versatile Roy Scheider (here, with his wife, Cynthia) is also remembered for his performance in the box-office smash *Jaws* (1975).


GLOBE PHOTOS

ABOVE: Irish actor Richard Harris was propelled into international fame playing the leading character in *The Sporting Life* (1963), for which he was nominated for an Oscar.


HENRY GROSSMAN

Spencer Tracy

Captains Courageous and *Boys Town* Winner at The Hill

TEXT BY ANNE EDWARDS

THOMAS WOLFE COULD have been wrong. Perhaps one can go home again. Spencer Tracy certainly did. Home in the thirties and forties for the Metro-Goldwyn-Mayer star—who had cut his niche as the virile, honest-to-God well-meaning man—was a sprawling brown stucco hacienda-style house in the San Fernando Valley that he called The Hill. Metro-Goldwyn-Mayer was an hour's drive over the treacherous canyon roads to Culver City and the studio. For over two decades Tracy's life would be split into two separate worlds by that difficult commute.

The Hill had a quiet elegance and a natural hominess that reflected Louise Treadwell Tracy's style and her wish to cater to her husband's taste. The terra-cotta-tiled passageways in the house led to rooms furnished with chairs and sofas in which a man of Tracy's girth could sit comfortably. The thick, stippled walls kept the interior cool even in intense heat.

The Tracys lived at The Hill with their two children—Susie and John, who was deaf. While Louise dedicated her life with ferocious intensity to helping her son communicate, Tracy spent more and more time working on the other side of the canyon. He had fallen in love with Loretta Young during the filming of *A Man's Castle* in 1933, in which they costarred. Their liaison continued through the next year, but Tracy, a Catholic, would not divorce Louise. Also, he could not give up the need to go home to The Hill, where he always remained man of the house.

Tracy had been nominated for a Best Actor award in 1937 for his role in *San Francisco*. But it was his portrayal of the brawny yet sentimental Portuguese fisherman, Manuel, in *Captains Courageous* for which he received his first Academy Award.

BELOW: When Spencer Tracy—who won a Best Actor Academy Award for both *Captains Courageous* and *Boys Town*—wanted to get away from Hollywood, he would return to The Hill, a 12-acre ranch in Encino. He and his wife, Louise, purchased the place, which had once belonged to Gary Cooper, in 1936.

RIGHT: "That was the damndest farm you ever saw," said MGM publicist Emily Torchia of the spread where the Tracys raised their two children. "That sentimental Irishman wouldn't allow anything to be killed, not even the chickens. So it became kind of an old-age home for animals." Mrs. Tracy furnished the Mexican ranch-style residence with an array of early California antiques.





PHOTOGRAPHY COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES; MGM COLLECTION, TURNER ENTERTAINMENT CO.



Tracy's affair with Loretta Young had ended years before he met Katharine Hepburn in 1941. She had seen all his films and claimed, by her own count, to have sat through *Captains Courageous* fifty-two times and cried each time Tracy "went down, smiling with his ship." Like many of his coworkers, she was in awe of his talent and thought he was "almost the best actor in films." The ultimate compliment had come from Laurence Olivier, who said, "I've learned more about acting from watching Tracy than in any other way."

By the time Hepburn and *Woman of the Year* (the film that brought them together) entered his life, Tracy



had won a second Academy Award for his role as Father Flanagan in *Boys Town*, and had played memorable parts in *Stanley and Livingstone*, *Edison the Man*, *Boom Town* and *Dr. Jekyll and Mr. Hyde*. Hepburn recalled that she was trembling when she met Tracy on the Metro lot. Her first words to him were, "I'm afraid I'm a little tall for you, Mr. Tracy."

A smile plowed its way across his strong, broad jaw. "Don't worry, Miss Hepburn," he replied, "I'll cut you down to my size."

Sparks flew the moment they faced each other before the cameras. For the next twenty-six years they were to be close off-screen as well, recognized with respect by Hollywood as a couple. But Louise remained Mrs. Tracy, and her husband would go to The Hill from time to time, where he was welcomed by his wife as though he had never been away.

Hepburn and Tracy were to costar in *Keeper of the Flame*, *Without Love*, *The Sea of Grass*, *State of the Union*, *Adam's Rib*, *Pat and Mike*, *Desk Set* and finally—just before Tracy's death in 1967—*Guess Who's Coming to Dinner*, for which Hepburn won the Best Actress award. Tracy received six more Best Actor nominations but never won a third Oscar.

Katharine Hepburn was filming *The Madwoman of Chaillot* in Nice in 1968 when she was notified that she had won the Best Actress award for their last film together. Wearing Tracy's worn red sweater, she cycled off the set to where a band of newsmen had assembled. "Much of what I know about acting I learned from Spencer Tracy," she said, describing him as "a sturdy oak buffeted by the wind—a throwback to an age of rugged heroism . . . that vanishing American, the self-made man." □

Katharine Hepburn

Four-Time Best Actress in New York, Connecticut and California

New York

TEXT BY A. SCOTT BERG
PHOTOGRAPHY BY JOHN BRYSON

Katharine Hepburn, winner of an unprecedented four Best Actress Oscars, divides her time between residences in New York and Connecticut. ABOVE: Her Manhattan town house, in Turtle Bay, is filled with such memorabilia as a portrait painted from her 1973 interview with Dick Cavett, when she announced, "Cold sober, I find myself absolutely fascinating." RIGHT: Three of Hepburn's Oscars are on display at the Guinness Exhibition in New York. OPPOSITE ABOVE: The actress before a favorite portrait of Spencer Tracy. OPPOSITE LEFT: A Wimbledon-winning tennis racket, a gift from Martina Navratilova, is prominently displayed. OPPOSITE RIGHT: In the second-floor rear living room, Hepburn visits with her niece Kathy Houghton, who costarred in *Guess Who's Coming to Dinner* (1967).



Her life is rooted in Connecticut;
wherever she is, she makes it New England.









Connecticut

SHE WAS AN UNLIKELY candidate for stardom—with her brackish voice, athletic figure and a face that was more angles than curves. But after stepping off the train in Pasadena in the summer of 1932, Katharine Hepburn proceeded to enjoy the greatest acting career in motion pictures.

For more than half a century she has starred in films, enduring as a favorite of the public, the critics and the movie community. One of the secrets to her success in Hollywood is that she has never owned a house there; she was always "just passing through." Her life is rooted in Connecticut, with all its Yankee values; indeed, wherever she is, she makes it New England.

She was born a little more than eighty years ago in Hartford, to a surgeon who pioneered in the field of sexual hygiene and a suffragist who campaigned vigorously for birth control. On their stone fireplace were chiseled the words, "Listen to the song of life"; and yet they were properly taken aback when their Bryn Mawr–educated daughter announced that she heard the siren song of the stage. Almost overnight she was playing on Broadway. Toward the close of a play called *The Warrior's Husband*, she made a screen test, which came to the attention of David O. Selznick.

RKO brought her to California to appear in *A Bill of Divorcement* as the strong-willed daughter of a man (played by John Barrymore) on the brink of insanity. The ingenue made a spectacular debut, and RKO promptly cast her in a series of star vehicles.







ABOVE: Hepburn at the family house in Fenwick, Connecticut, where she spends her weekends reading, playing tennis, bicycle riding and gardening. The house, which her father built in 1917 as a summer cottage, was reconstructed after a devastating hurricane in 1938. ABOVE RIGHT: A jumble of hats hangs on a cabinet in her bedroom. RIGHT: The actress relaxes in an African chief's chair, one of the various artifacts she brought back from the Congo, where she filmed *The African Queen* (1951). Her brother Richard, who lives at Fenwick year round, fashioned the chandelier.



She played a wide-eyed aspiring actress in *Morning Glory* (1933) and the hoydenish Jo March in *Little Women* (1933). Although the latter film planted her in the public consciousness, Hepburn's work in the former was nominated for an Academy Award, which she won.

RKO began exploiting its new star in at least two pictures a year, casting her as everything from an Ozark faith healer to Mary, Queen of Scots. For her portrayal of the yearning Alice Adams, she was nominated for a second Academy Award.

In spite of Hepburn's deft performances, *Stage Door* (1937), *Bringing Up Baby* (1938) and *Holiday* (1938) did not do enough business to offset a half-dozen inferior films that preceded them. Theater owners across the country labeled her "box-office poison" and pleaded with studios not to make any more pictures with her. The young star herself realized her only hope for survival was self-exile.

She retreated to her family home in Fenwick, a magnificent dappled-brick house set at the end of a peninsula that crooks into Long Island Sound at the mouth of the Connecticut River. The approach to the house is quiet and private, secluded by big trees and profusions of wildflowers. The atmosphere inside is one of getting away from it all, completely without pretense. To the left of the entry is a paneled living room that looks onto the Sound; it is furnished very simply, with comfortable chairs, the odd antique alongside a canvas-covered sofa, and personal flotsam scattered about. The centerpiece of the room is a large fireplace, which Hepburn religiously tends each night. She saws her own wood and picks up logs off the beach. "They're the best," she insists, "because with all the salt, they burn in colors."

Upstairs is a long hall lined with bedroom suites. With the gentle creaking of the wooden floors and the sound of the waves outside the windows, there is a sense of being completely adrift at sea. The house sits but a few seconds from the water, a dash Hepburn makes every morning when she is "up-country" to get in her swim—rain or snow or shine.

In 1938 Philip Barry came to Fenwick with an idea for a new play. Not only did she see its merits for the stage, she saw how it might be her chariot back to Hollywood. It was *The Philadelphia Story*, and she was right. It became a hit on Broadway, and Hepburn received her third Oscar nomination for the 1940 film.

On top again, she was nominated a fourth time for her next picture, *Woman of the Year* (1942), for MGM, which paired her with its star Spencer Tracy. The chemistry between them was so strong—"We just looked

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California

OPPOSITE: A comfortable arrangement of objects fills the living room. ABOVE: Quilted and embroidered pillows line a sunny window seat elsewhere in the room. The house is set on a peninsula that projects into Long Island Sound, and Hepburn rises early to take a swim—no matter what the weather—when she's up for the weekend. "It's the shock," she once explained of her daily ritual, "so horrible that it makes you feel great afterwards."

She saws her own wood and picks up logs off the beach. "They're the best."

LEFT: The actress at her former base in Los Angeles. Spencer Tracy—with whom she starred in nine films, including *Adam's Rib* (1949), *Pat and Mike* (1952) and *Guess Who's Coming to Dinner*—rented the guesthouse from George Cukor from the late 1950s until the actor's death in 1967. RIGHT: Hepburn at her desk in California. John Bryson's photographs will appear in his book *The Private World of Katharine Hepburn*, to be published this fall.



Arthur Hornblow, Jr., and Myrna Loy

The Producer of Gaslight and Star of The Thin Man in Hidden Valley

ARCHITECTURE BY ROLAND E. COATE TEXT BY A. SCOTT BERG



Academy Award–nominated producer Arthur Hornblow, Jr., and his wife, actress Myrna Loy (below, in 1936), commissioned Roland E. Coate to design "a clapboard house combining Colonial grace with contemporary freedom," said Loy. Its setting was a canyon, and "the only sign of civilization was the narrow road." LEFT: A postcard of the estate. OPPOSITE: The residence, complete with a library, was shown in *Architectural Digest* circa 1939.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

IN A WORLD of flashy producers striving for respectability, Arthur Hornblow, Jr., stood out as the genuine article, a man of quality who exuded taste and erudition. The son of the publisher of *Theatre Magazine*, he was raised in New York; at an early age he was bitten by the Broadway bug. But at his father's urging, he prepared at Dartmouth to become a lawyer. In the mid-twenties he sported two hats: drama critic for *Theatre Magazine* and producer of several dramas. One, his own adaptation of the French play *The Captive*—controversial because of its lesbian theme—got him carted off to jail opening night.

With the advent of talking pictures, Samuel Goldwyn needed someone to help usher his company into the sound era, a bright young man to acquaint him better with Broadway's playwrights. He found his man in Hornblow—whom he adored, though he never got past calling him "Hornbloom." The new production executive introduced Goldwyn to Broadway's top playwrights



and supervised such Goldwyn productions as *Whoopee, Arrowsmith* and *Street Scene*. After making a name for himself in Hollywood, Hornblow left to produce his own pictures.

His first picture at Paramount was *Ruggles of Red Gap*, in which Charles Laughton played a butler thrown into an American family out West. It was nominated for Best Picture of 1935. The next year he dissolved his marriage to actress Juliette Crosby, having fallen in love with the woman he dreamed would be "the perfect wife." So had practically everybody else who went to the movies.

Myrna Loy had been in California for twenty years by then—having moved there as a child from Crow Creek Valley, Montana. For years Hollywood smeared her with heavy makeup, turning her into Oriental sirens and half-caste temptresses. When talking pictures came in, her voice—with an endearing catch to it—made the pretty girl even more desirable. Her breakthrough came in 1932 with *The Animal Kingdom* and its smart Philip Barry dialogue.

And that was but a warm-up for the film that made her a star of the first rank in 1934: *The Thin Man* for MGM, which cast William Powell and Myrna Loy as the wisecracking but affectionate Nick and Nora Charles—a pixilated detective and his wife (with a dog named Asta) who banter for ninety minutes and solve a murder along the way. It also showed a modern marriage—with a veneer of sophistication instead of sentiment, crackling with insouciance and competitive spirit. Suddenly the battle of the sexes had escalated, as women saw that they could arm themselves with smart talk and a fast walk.

Five sequels followed in the extremely successful series; and Myrna Loy found herself portraying a succession of "perfect wives"—Billie Burke in *The Great Ziegfeld*, Clark Gable's wife in *Test Pilot*, Cary Grant's wife in *Mr. Blandings Builds His Dream House*, Clifton Webb's in *Cheaper By the Dozen* and, most memorably, Fredric March's in *The Best Years of Our Lives*.

Arthur Hornblow, Jr., married Myrna Loy in 1936. They hired Roland E. Coate to design their house near the top of Coldwater Canyon. It was still the most rugged terrain in Beverly Hills, with deer, coyotes and even rattlesnakes inhabiting the brushy hills. The architect tucked their rambling clapboard house right

They hired Roland E. Coate to design their house near the top of Coldwater Canyon. It was still the most rugged terrain in Beverly Hills.



in the middle of this wilderness. On a lower level were the tennis courts and pool and bar, and below that was an orchard. Inside, the house was decorated with comfortable contemporary furniture, accented with Colonial pieces. It was all precise without being precious—like the lord of the manor himself.

Arthur Hornblow, Jr., and Myrna Loy divorced after six years of marriage. She played the part of "the perfect wife" three more times in real life—marrying John Hertz, Jr., the rent-a-car tycoon, government official Howland Sargeant, and Gene Markey (a writer who must hold some record, having also married Joan Bennett and Hedy Lamarr). Myrna Loy was never nominated for an Academy Award.

Hornblow continued his successful career right up to his death in 1976. Two more of his two dozen productions were nominated for Best Picture—*Gaslight* and *Witness for the Prosecution*. In 1945 he married an attractive author, the former Leonora Schinasi, and for more than thirty happy years she proved to be his "perfect wife." □

"We built our Hollywood house in Hidden Valley, at the top of Coldwater Canyon," said Myrna Loy. "Well, almost the top. We knew that Boris Karloff lived somewhere above us, because his bowling green wasn't properly engineered and the balls kept tumbling down the mountain. Moss Hart considered building on the hill between us and Karloff until stray bowling balls deterred him. The sport was very big among the English and Sam Goldwyn at the time." ABOVE: The living room. BELOW: The office.

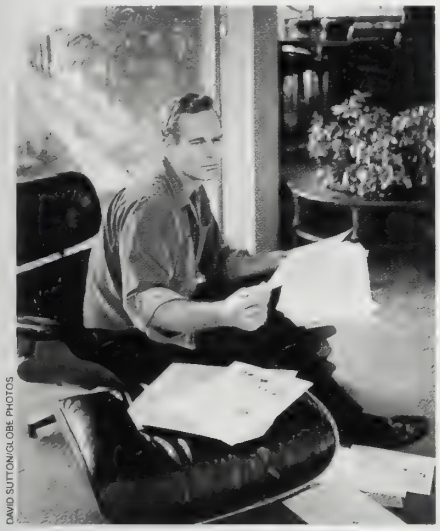


STARS IN RESIDENCE



K. H. SEUFFERT/GLOBE PHOTOS

RIGHT: The radiant Swedish actress Ingrid Bergman enjoyed considerable success in Hollywood, winning three Academy Awards, for *Gaslight* (1944), *Anastasia* (1956) and *Murder on the Orient Express* (1974), as well as capturing four other Oscar nominations. In addition to starring in several international films, Bergman appeared opposite Humphrey Bogart in the unforgettable *Casablanca* (1943).



DAVID SUTTON/GLOBE PHOTOS

ABOVE: Charlton Heston's commanding performance in *Ben-Hur* (1959), for which he received an Academy Award, typified the epic roles that he has played during his career. At the 50th Academy Awards, he received the 1977 Jean Hersholt Humanitarian Award.



PHOTOFEST

ABOVE: Actress Greer Garson (here, with husband Richard Ney) captured critical attention, and won an Oscar, for *Mrs. Miniver* (1942). Garson also received six other nominations.

BELOW LEFT: Gene Kelly (here, with his first wife, actress Betsy Blair) was given a 1951 honorary Academy Award "in appreciation of his versatility," perhaps best demonstrated in the musical classic *Singin' in the Rain* (1952). BELOW RIGHT: Beginning in 1930, actor Ray Milland played numerous parts before he was awarded an Oscar for his performance in *The Lost Weekend* (1945).



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/UNIVERSAL STUDIOS



MARC WANAMAKER/BISON ARCHIVES

BELOW: James Mason (here, with his daughter, Portland) established himself in English films during the 1930s and 1940s. With the success of *Odd Man Out* (1947), he moved to the United States, where he continued to act in Hollywood productions. He later received three Academy Award nominations, for *A Star Is Born* (1954), *Georgy Girl* (1966) and *The Verdict* (1982).



DON ORNITZ/GLOBE PHOTOS

Marlene Dietrich

The Nominee for Morocco in Black and White

TEXT BY MICHAEL FRANK

SHE IS AN OLD, old woman now, sequestered above the avenue Montaigne in Paris, out-Garboing Garbo. She will not be photographed. She will not receive visitors. In a recent volume of memoirs, she has even tried to bend the myth: She had no career before Josef von Sternberg "Pygmalionized" her in *The Blue Angel* (1930); she has always been a reserved and lonely woman; she never once cared for the glitter of fame. At eighty-eight, Marlene Dietrich may find it haunting to acknowledge the allure she first commanded sixty years ago, but she cannot banish it. The cool voice and gartered legs, the charged, androgynous eroticism, the aura of ineffable sorrow mingled with an unplumbed capacity for love: The components are indelibly preserved.

Who was she? A better question, perhaps, is, what was her image, for Marlene Dietrich was manufactured, a persona spun by von Sternberg and Paramount and out of her own extravagances and intuitions. Somehow it is not surprising that she fails to recall most of her silent roles in German cinema before von Sternberg came to Berlin in 1929 and cast her as Lola Lola, the entertainer at the Blue Angel Cafe. This is where the mysterious Marlene begins: filmed through gauze and smoke, guided in every movement by her "father confessor, critic, instructor" into an acute awareness of the camera, she metamorphoses into the temptress renowned for what Kenneth Tynan called "sex but no particular gender." The next year, Dietrich followed von Sternberg to Hollywood, and the image was perfected. Her eyebrows were plucked, her legs massaged, her breasts held up with surgical tape. Defying Paramount, she insisted on wearing trousers everywhere, and when they caused a sensation, she was promoted—in the ever-mercurial spirit of the old studio system—as

Dietrich was a persona spun out of her extravagances and intuitions.



MARK WANAMAKER BISON ARCHIVES

"the woman even women can adore."

With her first movie in English, Dietrich became a star. *Morocco* (1930) earned Dietrich her only Oscar nomination, for her role as Amy Jolly, a nightclub singer who vacillates between solicitous Adolphe Menjou and womanizing Gary Cooper. In the movie's most daring scene, a tuxedoed Marlene takes a flower from a female patron of the nightclub, kisses her on the lips, then tosses it into Cooper's lap. Von Sternberg cast Dietrich in another five movies for Paramount, as shady women, suspect women, women who plummet from diamonds to dishrags, women who are redeemed, nearly always, by love: his Marlene is the quintessential Marlene.

Dietrich in her heyday was seldom the reserved and lonely lady she depicted in her memoirs. Her daughter remembered her, "shimmering and perfumed," frolicking in Hollywood night after night. She sipped champagne with a single petal of white rose floating on the surface. She appeared at a party dressed as Leda and the swan, with the swan wrapped around her so convincingly, she seemed to be making love to herself. And throughout her life, men hovered. Hitler asked her to be his mistress; Erich Maria Remarque put her into a novel; Hemingway said that "if she had nothing but her voice, she could break your heart with it."

Dietrich never quite escaped the von Sternberg image. Her first movies without the master (*Desire* and *The Garden of Allah* among them) lost their cohesiveness. In the mid-1930s, together with Katharine Hepburn and Bette Davis, she was declared box-office poison. Her career wasn't revived until 1939, when producer Joe Pasternak persuaded her, with von Sternberg's approval, to play Frenchy in George Marshall's *Destry Rides Again.* Dietrich was turned inside out: As a cabaret girl in the wild West, she trades her characteristic aloofness for a bawdy vigor. Although *Destry* seemed to broaden Hollywood's perception of Dietrich's range, her movie career in the forties and fifties had only sporadic successes. During the war she entertained American troops in Europe, and then, beginning in the fifties, she reinvented herself as a diseuse, performing onstage in Las Vegas, London, Rio, Paris and

Marlene Dietrich—nominated for an Academy Award for *Morocco* in 1930—cultivated her legendary glamour through her Beverly Hills residence as much as through her films. OPPOSITE: Dietrich lounges on a zebra-print throw in 1936. BELOW: The drawing room was enriched by 19th-century Chinese wallcoverings and an ankle-deep carpet of fur. When Dietrich followed Josef von Sternberg to the United States in 1930, she left her German furnishings behind; instead, she rented a number of residences and never truly settled in Hollywood.





"I would like to have lived in Hollywood at another time," Dietrich has said. "The anecdotes about the days of the silent films made my mouth water." ABOVE: The actress, who showed a preference for high-contrast black-and-white furniture, granted interviews in a living room with a tuxedo sofa and a mural of a leopard and zebra. OPPOSITE: A sultry Dietrich stands by her blue-mirrored dressing table.

Tel Aviv, as well as other places.

In his novel *Arch of Triumph*, Erich Maria Remarque offers this description of Dietrich: "The cool, bright face . . . was like a beautiful empty house waiting for carpets and pictures. It had all the possibilities—it could become a palace or a brothel." An empty house seems to be an uncommonly suitable metaphor for a woman who had such a range of identities projected onto her.

What happened when, stepping into the metaphor, as it were, she turned to her own house? Dietrich was still in the grip of image. In a press release roughly contemporary with the house in Beverly Hills she rented in the mid-thirties, Dietrich reports, tellingly, that she has never brought her most treasured furniture and belongings to the United States. The daughter of a Prussian army officer, Marlene grew up in a cultivated upper-middle-class Berlin (and, during her adolescence, Weimar) household, a place, one imagines, full of solid Victorian furniture, family mementos and, given Dietrich's lifelong appetite for reading, an abundance of books: a house where, when a young aspiring actress becomes infatuated with Eleonora Duse, she stands a picture of her idol on the mantel and lights a candle before it every night.

But Dietrich's Beverly Hills residence is as impersonal as the movie sets it imitates. She was said to be in charge of the décor and made a tuxedo house for herself: predominantly black and white, full of animal hides (seeing her lounge on these, who can



THE KOBAL COLLECTION

fail to recall her dance in a gorilla suit in *Blonde Venus*?). Even the color of its flowers is controlled. Nowhere is there any evidence of the cook who brought Melvyn Douglas sweet buns on the set of *Angel*, or the reader who worshiped every word of Goethe, or the mother who lavished toys on her only child. The house of Marlene Dietrich, the actress, reveals little about Marlene Dietrich, the woman.

And now, in her Paris flat, she won't permit herself or her surroundings to be seen. When Maximilian Schell interviewed her for his 1986 documentary, he pleaded with her to let him film a corner of the apartment, the two pianos, the stack of books, anything that might hint at the texture of her life. The answer was a bitter, intractable no. Even—perhaps especially—in old age, Marlene Dietrich insists on remaining as elusive as ever. □

Victor Fleming

Best Director for Gone With the Wind on Balboa

TEXT BY RICHARD SCHICKEL

The old Hollywood relied on its Vic Flemings more than it did on its occasional geniuses.

VICTOR FLEMING gets almost no credit for his most famous credits. He was the director of record of the two movies that remain probably the best-known and best-loved films of their era—*The Wizard of Oz* and *Gone With the Wind*. But he was pulled off the former to take over the latter, which means that *The Wizard* was finished by others, and we know that material shot by his predecessor on *GWTW* remains in the final cut, as does footage made by the production designer and by Sam Wood, who filled in for Fleming when he was felled by exhaustion. In any case, the adored musical was very much a corporate enterprise (MGM), while the revered 1939 romance, for which Fleming received the Best Director Oscar, reflected the passions of its producer, David O. Selznick, more than it did anyone he hired to work on it. Out of such muddles a reputation for auteurship does not arise.

On the other hand, we may suppose that tough, taciturn Vic Fleming would have been puzzled by the very idea that one man might claim sole authorship of a movie. He was used to replacing other directors (or being replaced), for he was a craftsman whose pride derived not from self-expression but from his ability to make any sort of movie reasonably well under pressure. Men of his type conceived of themselves less as artists than as construction bosses—they had considerable autonomy in day-to-day operations, but knew that their livelihoods depended on finishing their jobs on schedule, on budget.

As an industrial enterprise, the old Hollywood relied on its Vic Flemings more than it did on its occasional geniuses. And like most directors of his type, Fleming got into the business accidentally: He was an auto mechanic who did a particularly efficient job of repairing director Allan Dwan's car. That doughty pioneer, discovering Fleming's interest in photography, brought him to the studio to be a photographer, and soon enough, he was a full-fledged cameraman. Douglas Fairbanks, Sr., made Flem-



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/MGM COLLECTION/TURNER ENTERTAINMENT CO.

Director Victor Fleming, on the set of *Bombshell*, a 1933 satire of stardom with Jean Harlow. He won an Oscar for *Gone With the Wind* (1939), but there were so many collaborators that his influence is uncertain. Known mainly as a director of action films, Fleming was also a ladies' man, first marrying at age 50. "He was glorious-looking—tall and slender," says his daughter Victoria. "He was gentle toward his children, but he was a tyrant on the set."

ing a director in 1919, and he followed that trade until he died of a heart attack shortly after the release of his least characteristic film, the Ingrid Bergman *Joan of Arc*, in 1948. In between, he made almost every imaginable kind of movie: Gary Cooper's first sound western, *The Virginian* (1929); a good, overlooked satire of movie stardom, Jean Harlow's *Bombshell* (1933); a creditable version of *Dr. Jekyll and Mr. Hyde* (1941).

"In this business action is the word," he once said, and he was the MGM specialist in that commodity. For he was essentially a man's man, as his Balboa beach house showed—paneling, fishing trophies, a bar where a guy could do some two-fisted drinking with his pals after a weekend of race-car driving or motorcycling.

Fleming's best work is probably a pair of boy's adventure stories, *Treasure Island* (1934) and *Captains Courageous* (1937)—straightforward and ingenuous. If ever he permitted something of his own sensibility's softer side direct expression on the screen, it was in the latter, in which a simple, warm-hearted Portuguese fisherman (Spencer Tracy) makes a man out of a poor little rich boy on a rough voyage to the Grand Banks. Rudyard Kipling's tale called for honest manly sentiment, and Fleming provided it with a warmth and humor that belied his usual guarded manner. It is said that he took the job to show his two young children that he, and the world, were capable of unaffected charm. The sweet simplicity of his staging showed that this hard man was entirely capable of such soft surprises. That, too, was part of his professionalism. □



ABOVE: His Balboa beach house, shown in *Architectural Digest* in the 1930s, was built by architect Kirtland Cutter. BELOW LEFT: A fishing trophy hung in the living room. BELOW RIGHT: In the bar area Fleming was joined by such friends as Spencer Tracy and Clark Gable.





When working in Hollywood, Merle Oberon, who won a Best Actress nomination for *The Dark Angel* (1935), and her husband, British producer Alexander Korda, would reside at their estate in Bel-Air. BELOW: The couple pose in the living room in 1941. RIGHT: The grand English-style estate, which was situated behind gates on Copa de Oro Road, was surrounded by royal palms and guava trees



Merle Oberon

Bel-Air Estate of the Best Actress Nominee for The Dark Angel

TEXT BY A. SCOTT BERG





COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/UNITED ARTISTS

Although Merle Oberon's primary residence had been a manor house in Denham, England, at the beginning of World War II she decided to live in the United States, where she began to work on the film *'Til We Meet Again*. Along with her Bel-Air residence, she purchased a Santa Monica beach cottage to be near her beloved ocean and her friend Norma Shearer. Korda, in the meantime, divided his time between London and New York, while working on *The Thief of Bagdad*. LEFT: The entire house was done in pale colors to provide a neutral background for Oberon's art and antiques collections. BELOW: The formal dining room.

Partly to assert her own identity, Merle bought an estate in Bel-Air.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

HER LIFE READ like a fairy tale—"She was born in Tasmania, the beautiful daughter of an English diplomat (who had been killed on a hunt just before Merle's birth), and an aristocratic heiress of the French-Dutch Oberon family. . . ."—because it *was* a fairy tale. All made up. The true story was even more fabulous.

Estelle Merle O'Brien Thompson was born February 19, 1911, in Bombay. Her mother, Charlotte—a Eurasian nurse's assistant—was made pregnant by a mechanical engineer from northern England who had come to work on the railways. They married, but he soon abandoned his wife and child for the war. Charlotte then moved to Calcutta, where she enrolled her daughter, called Queenie, as a scholarship student—an outcast—at a prominent school.

By the time she was seventeen, Queenie had blossomed into an extraordinary beauty with a voluptuous figure. She had velvety skin, a high, curved forehead and cat's eyes—big and almond-shaped in iridescent shades of green.

Frequenting hot night spots, she fell in with the upper classes and made her way to London. In 1931 she took up with Hungarian-born Alexander Korda, who was quickly proving himself the most dynamic force in the British cinema. His first wife proclaimed Merle's "the most striking face I've ever seen," and he signed her to a contract. She wanted to act under the name O'Brien, but Korda thought it too common. When she came up with the variant Oberon, he agreed, and cast her as Anne Boleyn in *The Private Life of Henry VIII.*

Samuel Goldwyn persuaded Korda to split Oberon's contract with him by announcing his intention to produce *The Dark Angel*, a surefire tearjerker with a plum role for an actress. Goldwyn's own production staff tried to talk him out of casting her, insisting she was too sexy. Goldwyn thought them wrong. He was convinced that by downplaying her features and erotic figure, she would come across as a unique beauty.



ABOVE: Oberon's aversion to strong colors was demonstrated not only by the neutral colors in her house but by her personal wardrobe, which she confined mostly to white. When she did opt for color she preferred pastels, saying she never owned a red gown in her life.

Goldwyn proved right. For that, her first American feature role, Merle Oberon was nominated for an Academy Award, and her reputation as a serious actress was established. Over the next four years she appeared in a succession of impressive showcases: Lillian Hellman's *The Children's Hour* (renamed *These Three*), *The Scarlet Pimpernel* and *The Divorce of Lady X.*

In 1938 Merle Oberon was handed her greatest part—Cathy in *Wuthering Heights*—but the opportunity was nothing less than a constant ordeal. Her Heathcliff, Laurence Olivier, made it clear from the outset that he thought she was a rank amateur; and she was in poor physical condition from the start of the shoot until the finish. And yet she gave her most memorable performance, as though it had been a great release for her to play the "wild Cathy," desperate to unleash her passions.

At last as big a star as Alexander Korda was a producer, Oberon mar-

ried him; and in 1942, King George VI knighted her new husband for his contributions to the British film industry. Sir Alex and Lady Korda rented a manor house in Denham, but partly to assert her own identity, Merle bought a large country estate in Bel-Air. She also bought a cottage at the beach, and for years had kept an apartment in New York, which she seldom visited. (There, a plump and swarthy servant had been the only full-time resident—a woman known as Ayah, the Hindustani word for chaperone or nanny. On the rare occasions when Merle appeared with guests, Ayah dressed in a maid's frilly cap and apron—sometimes over her sari.)

But Queenie reigned in Bel-Air. The large rooms were decorated with just enough modern pieces of furniture to highlight the antiques she had taken to collecting. Walls, rugs and upholstery were mostly in pale neutral colors, the better to show off the Utrillos and Renoirs. The setting, however, seemed lifeless; and the house got left behind as Merle moved on in her career and marriages.

Oberon and Korda divorced in 1945. She starred in a string of forgettable films, except for playing George Sand in *A Song to Remember* and the empress Joséphine to Brando's Napoleon in *Desiree*. For the most part, Merle Oberon spent the rest of her years living a glamorous life among the beautiful people, even consorting with royalty, before dying on Thanksgiving Day, 1979.

From the moment Merle Oberon became a star, she was able to carry off her fairy-tale life . . . one in which almost nobody ever learned that Ayah—the squat, swarthy maid in New York—was her mother. □

In 1938 Merle Oberon was handed her greatest part—Cathy in *Wuthering Heights.*

Merle Oberon was discovered by Alexander Korda, and eventually married him on June 3, 1939, the same day the duke and duchess of Windsor wed. Oberon eventually acquired the title of lady when her husband was knighted in 1942. BELOW: The master bedroom.





COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/MGM COLLECTION/TURNER ENTERTAINMENT CO.

The life of an actor might be seen, with some accuracy, as a series of temporary but passionate involvements. One belongs where one is working; when each assignment is completed one's place and one's contacts disappear like Brigadoon—and it is on to the next job. After we settled in California in the late thirties, Helen began laying out plans for a gigantic home in the Hollywood Hills. One day, as we were pacing out the servants' quarters and the nursery and the patios and the pool, the lady of the mansion looked up to catch his lordship with a troubled look in his eye. "Whatever is the matter, darling?" she asked.

I gazed none too fondly from one side of our projected estate to the other. "Oh Helen," I groaned, "this is no place for a gypsy!"

—See You at the Movies
by Melvyn Douglas

Melvyn Douglas (left) won his two Oscars for Best Supporting Actor (for *Hud*, 1963, and *Being There*, 1979) late in his nearly 60-year career, after he abandoned romantic comedy in favor of serious roles. "All acting, if it's any good, is character acting," he once remarked.

Melvyn Douglas

A Hilltop House for the Best Supporting Actor in Hud and Being There

ARCHITECTURE BY ROLAND E. COATE
TEXT BY JEFFREY SIMPSON



ABOVE: Remsen and Helen Bird recommended architect Roland E. Coate to design the Douglas house, shown in *Architectural Digest* in the 1940s. The Birds "and their circle of artists, scholars and scientists had changed my opinion of California," Mrs. Douglas wrote. "All was not tackiness."

As the California ranch-style house was being built, Helen Gahagan Douglas supervised the project, and apparently her obsession with extremely large rooms and windows wasn't shared by her husband. BELOW: Of the living room, with its bowed window wall, he protested, "It's big enough for a camp of gypsies."



MELVYN DOUGLAS, with a career in films and on stage that lasted from the 1920s to his death at the age of eighty in 1981, was the least like a gypsy of any star who ever lived, except perhaps for that idol of rectitude Jimmy Stewart. Douglas was married for almost fifty years to Helen Gahagan, whom he met acting on Broadway in *Tonight or Never* in 1930—and who went on to have an important career of her own as a United States representative from California. He established himself as a romantic comedy lead opposite such stars as Gloria Swanson, Irene Dunne, Marlene Dietrich and Greta Garbo (his character made hers laugh in *Ninotchka*). He was named by Eleanor Roosevelt as director of the Arts Council of the Wartime Office of Civilian Defense in 1942. And beginning in the mid-1950s, he established a whole second career as a serious character actor.

It was as a character actor that Douglas won an Oscar for playing an incorruptible old rancher in *Hud* (1963); was nominated for an Oscar for playing the curmudgeonly dad in *I Never Sang for My Father* (1970); and won a second one as a dying kingmaker in *Being There* (1979).

Nonetheless, Douglas's feeling of being a wandering player persisted through his life and made him restless whenever a visible commitment stared him in the face. Under the studio system in Hollywood in the early 1940s, when he was earning thirty-five hundred dollars per week with a guarantee of forty weeks' work per year, he got so claustrophobic that he entered the army as an overage buck private to escape.

"I was damned glad to get out of Hollywood," the crusty old actor remembered. "I hated the idea of having my life in the hands of somebody else. You literally couldn't go anywhere without getting the studio's permission." And the beautiful sprawling house that he and his wife built on Senalda Road in Hollywood in 1938 haunted him as one more piece of evidence that he had been typecast as a studio contract player, doomed to farceur-hood in perpetuity.

The house itself, designed by the noted architect Roland E. Coate, was at once a celebration of its hilltop site and a perfect late-1930s example of "ranch house contemporary," with typical Spanish Colonial touches outside and colonial accents inside. The furniture was comfortable and unpretentious, and the art was good. Placed prominently in a corner of the living room was a bust of Helen Gahagan Douglas sculpted by Noguchi. More than forty years later, in the last year of his life, Douglas said in an interview, "I told Helen [the day the bust arrived]: 'It looks like you now. It looked like you when you were younger. It looks like pictures of your grandmother. It will probably look like you when you're old.' And it did. I used to go into her bedroom at night and watch her sleeping and think how much she looked like that sculpture."

Douglas was born Melvyn Edouard

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Mrs. Douglas enthusiastically described the design details—carved doors and planked floors—in her autobiography. The house, located on nearly three acres in the Hollywood Hills, cost $55,000 in 1938, an amount she considered excessive at the time. ABOVE: The dining room.

Barbara Stanwyck and Robert Taylor

Ranch Dress and Everyday Wear Glamour for the Stars of "Belle Starr" and "Jubilee Trail"



OPPOSITE: Barbara Stanwyck, who was nominated four times for the Best Actress Oscar and received an Honorary Award in 1981, lived with Robert Taylor on their San Fernando Valley ranch as well as in a house in Beverly Hills from 1939 until 1951. BELOW: A cross-beam wood ceiling, deep archways and simple furnishings lent an air of solidity to the Beverly Hills living room, which was first featured in *Architectural Digest* in the 1940s.





LARRY KLENO COLLECTION

"If you happened to drop in at the ranch, you wouldn't feel comfortable unless you came dressed to romp with the dogs, go riding in the hills or walking through the alfalfa," reported a 1939 press release. ABOVE: Stanwyck, in 1946, arranges apples in an oak centerpiece. Her collection of English plates is displayed in the Welsh dresser behind her.

SCANDAL! It was January 1939, and suddenly there was *Photoplay*, one of the fan magazines usually dependent on the studios for access to the stars and therefore usually afraid to dish the dirt about them, startlingly on the stands with an article called "Hollywood's Unmarried Husbands and Wives." It reported that Barbara Stanwyck and Robert Taylor, along with Charles Chaplin and Paulette Goddard, Clark Gable and Carole Lombard, and several other couples the world had been led to believe were chastely "dating," were actually . . . well . . . living together.

It seems merely quaint nowadays that the article caused the stir it did—and caused the studios to order those stars over whom they exercised control to either marry or break up. What must seem far more curious to anyone recalling their screen images, screen achievements and what little has been reliably recorded about their personal histories is that Stanwyck and Taylor were in this company—or, indeed, knew each other at all. That in part because of the article they decided to marry and managed to stay together for twelve years continues to bemuse.

They divided their time between their Beverly Hills residence and a ranch house in the San Fernando Valley. Their shared taste for a rural lifestyle was authentic—they had lived on adjacent ranch properties before their marriage, and the ranch itself was a working one. Beyond that, however, it is hard to determine what they saw in each other. Perhaps perfect beauty on the one hand, drive, energy, ambition, on the other. The irony is that the former quality belonged to the male, the latter ones to the female. That, of course, is the most obvious reason they seem such an unlikely couple. But there are others.

Consider, for example, their contrasting backgrounds. She was born Ruby Stevens in Brooklyn, New York. Orphaned when she was five, at work when she was thirteen, on stage as a chorine when she was sev-

enteen, a Broadway leading lady (in *Burlesque*) when she was twenty, she was a restless, independent woman determined to make something of herself—especially after the failure of her miserable first marriage to the alcoholic vaudevillian Frank Fay. She never signed a long-term studio contract, and never surrendered direction of her career to others.

Taylor's handicaps were more prosaic: a silly original name—Spangler Arlington Brugh—and a profoundly provincial birthplace—Filley, Nebraska. He studied the cello, learned what little he knew about acting at Pomona College and remained something of a mama's boy even after he signed his first MGM contract. For a quarter of a century, he docilely, lazily surrendered autonomy to the studio, which mainly bade him stand around and look gorgeous.

The one notable exception to a lifetime of blandness came early in his career, in *Camille* in 1936. His Armand, smitten by Garbo's courtesan, was curiously touching. This figure, trying to maintain a dignity that was beyond his years while sustaining a passion that was beyond his bourgeois experience, is not an easy one to play persuasively. But Taylor's untutored awkwardness as an actor perfectly suited his untutored awkwardness as a young lover. No one trusted him with such subtleties thereafter, and he did not press for them.

Stanwyck, on the other hand, pressed for everything. Her great film mentor, Frank Capra, had challenged her with roles as a party girl trying to rise in the world (*Ladies of Leisure*), a hypocritical evangelist (*The Miracle Woman*), a kept woman (*Forbidden*) and a repressed missionary falling in love with her captor in *The Bitter Tea of General Yen*—all in her first three Hollywood years. She would summarize what Capra had begun to bring out in her in their last collaboration, *Meet John Doe* (1941), in which her basic screen character—tough but vulnerable, sexy but reserved—is presented in its purest form. Meantime, she would keep expanding her horizons.

Her self-sacrificing *Stella Dallas* (1937) gave Stanwyck the kind of weepy women's picture actresses need if they want to establish their credentials as serious performers, but there was a bracing lack of self-pity in her portrayal and she was nominated for her first Best Actress award. It was, however, vividly contrasting qualities—a flair for comedy, a gift for mercenary sexual menace—that defined her next decade, the height of her career. In *The Mad Miss Manton* (1938), *The Lady Eve* (1941) and, maybe best of all, *Ball of Fire* (1941, as a striptease artist who wreaks havoc with a group of academics, another part for which she was nominated for an Academy Award), she never went for the easy laugh, was never ditsy, cuddly or passive—modes that the reigning conventions of romantic comedy of the period encouraged. In her *films noirs*—the great *Double Indemnity* and *The Strange Love of Martha Ivers*—she was similarly direct. Enmeshed in webs woven out of her own greed, she accepted doom with the same air of irony with which she accepted happier fates.

Their shared taste for a rural lifestyle was authentic—the ranch was a working one.

By 1946, after she made that last film, her marriage was heading toward the rocks. As age softened Taylor's once firmly chiseled profile, he assured history's contempt by appearing as a "friendly witness" at the House Un-American Activities Committee investigation into Hollywood Communism, truculently naming names. For a few years, however, his career continued to prosper: He was still the center of such popular spectacles as *Quo Vadis* and *Ivanhoe*. But his screen manner seemed to grow more and more querulous with the effort of keeping up appearances, and he began to look for such solace as younger women could offer. Stanwyck, four years older than he was, was patient with him for a long time, and was not acrimonious when a divorce eventually had to be arranged. It is said she went on loving him for some time after he left.

The next years were not terribly kind to either of them, but they were tougher on Taylor. Character work was beyond him; he remained cruelly trapped in leading roles, in effect trying vainly to play his younger self. She forthrightly played her age, and many of the unhappinesses attendant upon it, eventually moving on to flinty matriarchy, notably in the television series *The Big Valley*.

Unlike her former husband, Stanwyck began moving up in people's estimation. She was quite engagingly open, and utterly uncomplaining, about the situation of the older woman in the movies. Moreover, she had always been adored by Hollywood crews and coworkers for her democratic ways and her no-nonsense professionalism. Their regard now seemed to radiate outward to the wider public, which had respected but never quite adored her. At the same time, the late show granted a new perspective on her earlier achievements, permitted audiences to appreciate that she had a wider effective range than any of her peers, that her way of getting to the heart of a characterization—directly, without starry fuss or self-consciousness—wore better than the more mannered (or Queen of the Lot) style did. Finally, a new breed of feminist film critics observed that she, more than any actress of her time, had resisted sexual (or should one say sexist?) stereotyping. The honesty of her work proved not merely resistant to age or changes in fashion, but triumphant over them in ways that mere beauty, however handsomely nature initially arranges it, can never achieve. □

STARS IN RESIDENCE



THE KOBAL COLLECTION

ABOVE: Playing supporting roles in the early 1930s, Cary Grant moved on to become one of Hollywood's greatest romantic actors. Twice nominated—for *Penny Serenade* (1941) and *None But the Lonely Heart* (1944)—Grant received a 1969 honorary Academy Award for his "mastery of the art of screen acting."



MARC WANAMAKER/BISON ARCHIVES

ABOVE: Starring with Burt Lancaster in a film version of Ernest Hemingway's *The Killers* (1946), Ava Gardner became Hollywood's sex symbol in the late 1940s and 1950s. She was nominated for her role in *Mogambo* (1953).



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

ABOVE: James Stewart won his first Academy Award for his work in *The Philadelphia Story* (1940). Three Oscar nominations later—for roles in such films as *It's a Wonderful Life* (1946) and *Anatomy of a Murder* (1959)—Stewart was given an honorary Oscar for his half-century of "memorable performances."



PHIL STERN-JACK HAMILTON

ABOVE: Natalie Wood was one of the few child actors who made the successful transition to leading lady. Wood was first nominated for *Rebel Without a Cause* (1955), and earned two more Oscar nominations, for *Splendor in the Grass* (1961) and *Love with the Proper Stranger* (1963).



THE BETTMANN ARCHIVE

ABOVE: Writer, director and actor Orson Welles set new standards with *Citizen Kane* (1941), for which he was awarded an Oscar for his screenplay. Throughout his career, he explored and expanded the cinematic medium, and was presented with a 1970 honorary Academy Award.



GLOBE PHOTOS

ABOVE: After a 40-year Hollywood career, Henry Fonda (here, with his wife, Shirlee) received a 1980 honorary Academy Award, and a year later won an Oscar for Best Actor in *On Golden Pond*.

BELOW: Nominated four times, French actor Charles Boyer received a 1942 special Oscar for promoting cultural ties between the United States and France during World War II.



ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

Norma Shearer and Irving G. Thalberg

The Santa Monica Beach House of a Hollywood Genius and His Leading Lady



TEXT BY RICHARD SCHICKEL

MGM mogul Irving G. Thalberg and his wife, Academy Award–winning actress Norma Shearer (above), found respite from their hectic studio schedules at their beach house at the foot of the Santa Monica palisades. BELOW: Shearer poses on the deck. OPPOSITE: The residence was situated on the same stretch of sand as the houses of Louis B. Mayer and Marion Davies. OPPOSITE BELOW: The living room.

IN AN ANECDOTE one prays is not apocryphal, the foreign director shoots for a few days on his first picture at MGM, then seeks an appointment with the head of production. Why, he inquires, must he use this awkward, cross-eyed girl who cannot seem to act at all as his leading lady? The next day our innocent from abroad finds himself in the deeper reaches of the backlot, working on a western and wondering what hit him. No one, it seems, bothered to tell him that Norma Shearer, the actress in question, was the wife of Irving Grant Thalberg, the executive with whom his justifiable complaint was lodged.

To us—to whom Shearer and Thalberg are almost forgotten figures—this may be a risible gaffe. But at the time it was nothing less than *lese-majeste*. For Shearer was Queen of the Lot by virtue of her husband's decree and, indeed, Queen of Hollywood by virtue of the prestige his fellow moguls conferred on him as the only genius their trade had yet (or perhaps ever) produced.

The first title is, of course, ludicrous. All of Shearer's star contemporaries at MGM—Garbo, Crawford, Harlow, Loy—exercise larger claims on film history and our memories.



PHOTOGRAPHY COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/MGM COLLECTION, UNIVERSITY OF CALIFORNIA, LOS ANGELES





"I want nothing show-offish," said Norma Shearer of her casual house. "I want it comfortable and homey—something Irving will look forward to at the end of a hard day at the studio." Such was her concern for her husband's health that she had the entire house sealed and air-conditioned because the ocean air was considered bad for his heart condition. BELOW: The card room. BOTTOM: The formal dining room.



MARC WANAMAKER/BISON ARCHIVES



MARC WANAMAKER/BISON ARCHIVES

The second opinion is disputable. Thalberg had indeed guided the studio gracefully across the sound barrier, and he kept it consistently profitable—which most of its competitors were not—during the early years of the Depression, largely as a result of the tight system of control he instituted there. Moreover, he had defined what everyone believed were the highest production standards in so doing. To this day, the Irving G. Thalberg Memorial Award is given out by the academy to a deserving producer for overall excellence.

His wife's career was an almost perfect example of Thalbergism. Maybe Norma Shearer wasn't clinically cross-eyed, but there was something distinctly askew in her glance. Nor was she anyone's dream of feminine perfection in certain other respects. Her nose was too long, her chin too prominent, her shoulders too broad, her legs rather heavy. And she had a thin, overcultivated voice that made her seem rather snooty.

All of that didn't bother Thalberg, however. Like him, Shearer had made her way up out of a culturally aspiring middle-class background quite quickly. Thalberg had been head of production at Universal before he was legally of age—he was not allowed to sign the company's checks—and she achieved at least nominal stardom before she was twenty. Like him, Shearer seemed to believe that expensive, carefully modulated production values (which for a female star consisted of ravishing gowns, perfect coiffures, exquisite lighting) could compensate for an essential emptiness.

Once Thalberg and Shearer were married in 1927, he provided her with both the vehicles and the promotional backing that encouraged the public to suspend its disbelief in

BELOW: A stateroomlike atmosphere permeated Norma Shearer's streamlined dressing room. BOTTOM: Although the French provincial–style house rested just a few yards from the Pacific, guests were rarely aware of the ocean's sounds. Because Thalberg was such a light sleeper, Shearer had the walls soundproofed and the house fitted with double windows to completely block out the noise of the crashing surf.



her, to take their word that she was a great actress. In silents, she had done light comedy and romance (with the notable exception of *He Who Gets Slapped*, an elegant ornament of the High Silent era). When sound came, she played modern women undone by their embrace of sexual freedom, winning an Academy Award for *The Divorcee* (1930) and a nomination for *A Free Soul*—one of five more that she would receive—a year later. In neither movie does she convey any authentic wantonness, though perhaps there was more there than meets a distant eye. Clark Gable, her costar in the latter film, was discombobulated by the fact that she wore no lingerie in their intimate scenes. And then there were the constant rumors of hot affairs with directors and costars.

continued on page 300



Fredric March

Normandy Style for Dr. Jekyll and Mr. Hyde's Best Actor

ARCHITECTURE BY WALLACE NEFF
TEXT BY ANNE EDWARDS

WHEN DAVID O. SELZNICK thought he might not get Clark Gable for his epic production *Gone With the Wind*, Fredric March was one of the few Hollywood leading men of the era not considered for the role.

Certainly the actor was handsome enough, and he had played the swashbuckling pirate Jean Laffite in *The Buccaneer* in 1938, just when the search for Rhett Butler was at its height. But March, who had come from the theater and maintained his stage presence throughout his prolific film career, had always been viewed by Hollywood as an intellectual and somewhat of an outsider.

Fredric March (bottom), Academy Award winner for *Dr. Jekyll and Mr. Hyde* (1932) and *The Best Years of Our Lives* (1946), was one of the most respected actors of stage and screen during the 1930s and 1940s. BELOW: The Beverly Hills house of March and his wife, actress Florence Eldridge.





COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES

In 1927, March married his leading lady, stage actress Florence Eldridge. Three years later, his parody of John Barrymore in the stage production of *The Royal Family* (a role later played by Laurence Olivier) resulted in his being signed by Paramount to a five-year contract.

Fredric March proved to be one of Hollywood's most versatile leading men. He recreated the part of the madcap, dashing, romantic Barrymore clone in the 1930 film *The Royal Family of Broadway*, for which he was nominated for an Oscar. He then astounded the critics and won his first Academy Award in Rouben Mamoulian's 1932 version of *Dr. Jekyll and Mr. Hyde*, considered by movie buffs to be by far the best of the many film adaptations of the Robert Louis Stevenson classic.



LEFT: The house, previously seen in the pages of *Architectural Digest*, circa 1934–37, was designed by Wallace Neff in 1933. Neff adapted the Normandy-style residence to its hillside site, incorporating whitewashed brick and overhanging eaves. The octagonal dovecote tower held Eldridge's dressing room and bath.

March and Eldridge, who often appeared together on Broadway, divided their time between the Beverly Hills house and residences in New York and Connecticut. BELOW LEFT AND BELOW: The grand Normandy-style façade extends to the rear of the house, which features a half-timbered projection on the upper story.





He played another dual role in *Smilin' Through* in 1932, and later portrayed Robert Browning in *The Barretts of Wimpole Street* (1934), Jean Valjean in *Les Misérables* (1935), Count Vronsky in *Anna Karenina* (1935), the title role in *Anthony Adverse* (1936) and, in 1937, Norman Maine in the original film of *A Star Is Born* (receiving another Best Actor nomination for his performance). In the late thirties and early forties March played the romantic leads in the comedies *Nothing Sacred, Bedtime Story* and *I Married a Witch*, before he turned in stunning dramatic performances in *Tomorrow the World, The Best Years of Our Lives* (winning his second Oscar) and as Willy Loman in *Death of a Salesman*.

Despite his stature and film popularity, March never considered himself just a movie star. Like Laurence Olivier, he often made films to support his first and greatest love—the theater. From 1939 onward, he divided his time between Broadway and Hollywood, sometimes starring opposite his wife in such critically acclaimed stage productions as *The Skin of Our Teeth, A Bell for Adano, An Enemy of the People* and, in 1956, *Long Day's Journey Into Night*, for which he received a Tony Award for his role as James Tyrone.

The Marches were essentially a bicoastal family. In New York they occupied a large East Side apartment filled with memorabilia and Early American antiques. In 1933, at the height of the Depression, they built a house in Beverly Hills. What they wanted was a comfortable residence, distinctive rather than pretentious, with the feel of an English country house, and containing enough guest rooms for their many East Coast friends as well as a dining room that could accommodate ten for dinner.

Architect Wallace Neff designed a three-story Normandy-style house (along with an octagonal dovecote tower) that featured whitewashed brick walls and weathered wood trim. The master suite overlooked a swimming pool and a large flagstone terrace. Inside, a spacious Normandy kitchen served as the family room. Dominated by a large fireplace, the room had walls of whitewashed brick, a beamed ceiling, rows of bookcases and an old oak table that seated



COURTESY WALLY NEFF

teenage children, Tony and Penny, could entertain their friends.

The farmhouse was a fairly short commute to New York for the couple when one or both of them appeared in a play. Proudly displayed at the top of the staircase at the entrance was a large painting of March in *A Bell for Adano*. His two Oscars were more discreetly displayed on the mantel in a sitting room.

The California house was sold, and the Marches remained in their cherished New England farmhouse, attracting to the area such luminaries as Isaac Stern, Dore Schary, Sylvia Sidney, Arthur Miller, Robert Anderson, and William Styron.

Fredric March, in fact, so loved the property that he chose to be buried there, beneath a grand old maple and in view of the distant hills. The house has had several owners since his death in 1975, but it is usually referred to as The March House. Fate has played a last wry joke, one that March, who had a keen sense of humor, would have enjoyed. John Calley, formerly head of Warner Bros., now owns the grave site of Fredric March, along with the house. □

ABOVE: Whitewashed brick distinguishes the oval entrance hall. BELOW: With a fireplace set in an alcove, brick walls and a beamed ceiling, the Normandy-style kitchen—which also served as a family room—was where the couple entertained informally. Florence Eldridge once described the room as "one of my 'thoughts in the night,'" which the architect incorporated into his design. She added that she had always loved decorating, "and had a very agreeable husband who seemed to enjoy all our nests." BELOW RIGHT: A view from the hall to the living room.

Despite his stature and film popularity, March never considered himself just a movie star.



COURTESY WALLY NEFF

eight. The Marches both liked to cook and often enjoyed informal dinners in the kitchen in addition to more grand entertaining.

In the mid-forties the couple purchased a two-hundred-year-old farmhouse in New Milford, Connecticut, adding a kitchen/family room that recalled the one in their Beverly Hills residence. The weathered gray house, which was set on thirty acres of rolling grounds crossed by a stream, became Fredric March's much-loved retreat. The couple also built a swimming pool, a tennis court, a guest cottage and a separate wing where their



COURTESY WALLY NEFF

STARS IN RESIDENCE



JOHN BRYSON

LEFT: Beginning with off-Broadway performances, Dustin Hoffman ascended to stardom in *The Graduate* (1967), earning his first Academy Award nomination. Hoffman appeared in several critically acclaimed movies in the 1960s and 1970s (and was nominated three more times) before winning two Oscars, for his dramatic performances in *Kramer vs. Kramer* (1979) and *Rain Man* (1988).



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/©WALT DISNEY COMPANY

ABOVE: With Mickey Mouse, Walt Disney's innovative animation gave new meaning to the family film experience, as recognized in the innumerable Academy Awards and nominations he received for a lifetime of creativity.

BELOW: Actor William Holden moved into the limelight with his first Oscar-nominated part in *Sunset Boulevard* (1950). He won an Academy Award for *Stalag 17* (1953), which he followed with several diverse performances.



THE BETTMANN ARCHIVE

BELOW: Multitalented John Huston directed his first major movie, *The Maltese Falcon* (1941), before winning two Oscars for *The Treasure of the Sierra Madre* (1948). His 14th nomination was for *Prizzi's Honor* (1985).



JOHN BRYSON

BELOW: International film star Yul Brynner emerged from an obscure childhood background to become a Broadway actor. He attained critical success with the musical *The King and I*, later a movie (1956), for which he won the Academy Award for Best Actor. Brynner continued to act in European film productions with varying results before returning to Hollywood in 1972.



JOHN BRYSON



JOHN R. HAMILTON/GLOBE PHOTOS

ABOVE: Broadway exposure led Anne Baxter to an Oscar-winning part as Best Supporting Actress in *The Razor's Edge* (1946). She acted under some of Hollywood's great directors, and *All About Eve* (1950) earned her a nomination.

Claudette Colbert

Best Actress for It Happened One Night

ARCHITECTURE BY LLOYD WRIGHT

TEXT BY JENNIFER ALLEN

IT IS DUSK in Manhattan. Claudette Colbert sits in the cheerful living room of her tenth-story Fifth Avenue apartment and looks out the picture window at her wonderful, well-earned view. Here is Central Park, a forest of trees, and across it, the lights of Central Park West. "You know," she says, her voice still light, still musical, amused, "it's funny I should end my days looking that way."

When Colbert began acting in films before moving to Hollywood in the early thirties, she worked for Paramount at the Astoria in Queens and lived on Central Park West, almost directly across the park from her current address; her view then faced east. "I could see the sunrise, which, getting up to go to work every morning, I saw quite a bit. Fifth is much better, I find. Here I see the sunset. I have a thing about sunsets. My house in Barbados faces the sunset, and so did my house in California."

It is the symmetry of the story that seems to please her. What she does not say is what a rich life has been lived between then and now. Claudette Colbert has starred in sixty-two movies, has won one Academy Award and has been nominated for two more. France has given her its red ribbon of the Legion of Honor, and in Washington, D. C., she was recently presented with Kennedy Center Honors. She has been a great star—versatile, beguiling, enduring.

It is fitting that she has returned to New York. Claudette Lily Clauchoin was born in France but grew up in Manhattan. Colbert had wanted to be a fashion designer but gave it up for the stage; by 1929 she was traveling across the Queensboro Bridge every day to make movies for Paramount. Thirty years later, shortly before she made her last film in 1961, she began returning to New York for part of the year, and soon she resumed her stage career there.

Though Colbert's conversation is rooted in the here and now, she graciously accommodates those intent on digging into the past. One knows, for example, the bare bones of the story about how she won her Oscar, in 1935, for Frank Capra's *It Happened One Night* (Capra won, too, for

Claudette Colbert, who won the Best Actress award for *It Happened One Night* (1934), moved into her Holmby Hills residence in 1935. She had begun "with the idea of building the world's most beautiful small house for only $30,000," but it turned out to be her biggest extravagance. Rebelling against her background by refusing to have anything French, she had the house designed in a Georgian style. OPPOSITE: Colbert in her garden. INSET OPPOSITE: A postcard of the estate.



PHOTOGRAPHY COURTESY CLAUDETTE COLBERT/PARAMOUNT PICTURES





"Hollywood was very cliquey"

In 1935, Colbert's Holmby Hills house, which was near Irene Dunne's, was "only the second one on my street." LEFT AND BELOW: The lace and needlework in her antiques-filled bedroom, Colbert says, "was the most beautiful you've ever seen."

Best Director; costar Clark Gable got the Best Actor award; and the film won for Best Picture), how she had to be brought back from the train station, on her way from Los Angeles to New York, to collect her prize, but one cannot resist asking her to tell it.

Why, to begin with, was Colbert boarding a train the night of the awards? The academy was embroiled in unpleasant politics, she explains, caused in part by the public's pique that Bette Davis had not been nominated for *Of Human Bondage*; the voting system was in disarray.

"We'd thought the film was just a comedy, we'd had fun, and then there was all this hullabaloo," says Colbert. "I thought it was a good time to get out of town. The Superchief left at the same time the awards were supposed to go on at the Biltmore. I was in a brown suit and a hat, and four men came with a red carpet and grabbed me.

"I remember going up the stairs at the Biltmore," continues Colbert, "and the first person I saw was Bette Davis at the top of the stairs. She looked at me and went like this"—she pantomimes Davis turning her face away; one can feel the chill. "After I got the award I posed for pictures with Clark. Then I said, 'I have to go,' " she remembers, laughing, "and I did. And you know," she adds, softly, as if she is, after all these years, still a bit startled that it happened, "they held the train for me."

Claudette Colbert remembers, too, the ceremony ten years later, when she was nominated for the wartime drama *Since You Went Away*. "Ingrid Bergman had also been nominated, for *Gaslight*, and she got it. She deserved to win," she says with a warm smile. "I loved her."

When pressed, Colbert talks as well about the beautiful Holmby Hills house she lived in during all those years in Hollywood. Her first house in Los Angeles, a rental, was high on a hill with a spectacular view of the city, a view so impressive that "one night Beatrice Lillie, who was visiting me, said, 'Oh, it's beautiful—and I bet at night all those lights come together and spell Marion Davies.' " From that house she moved to another rental in Brentwood. "Garbo lived there, and ZaSu Pitts had lived next door, and ZaSu Pitts's children used to spy on her over the wall."

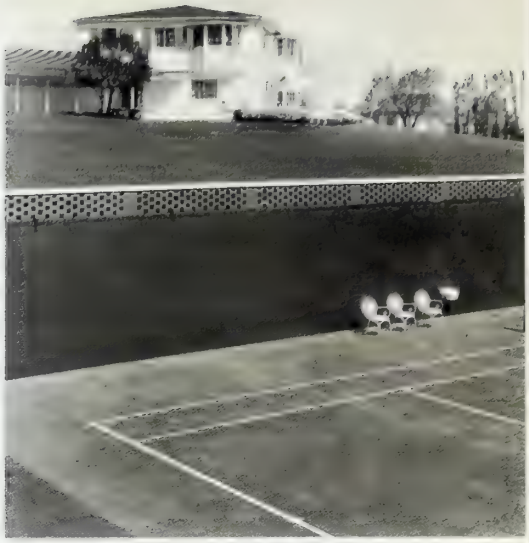
Finally, in 1935, she approved



BELOW: Hand-painted wallpaper graces Colbert's subtly hued formal dining room.



nk I met Errol Flynn only once."



In order to save money on gardeners, Colbert decided to move her house onto one lot and sell the other. Later, her husband noted that she "could have had two gardeners for 250 years for the amount of money it cost." RIGHT: The tennis court.



plans for her own house, for herself, her widowed mother and a *tante* ("I was," she says wryly, "a bit family-ridden"). But by the time construction was finished, she had met Dr. Joel Pressman; the couple moved in the same day they were married, on Christmas Eve, 1935.

"I'd wanted a Georgian house," explains Colbert. "I knew that period, and all my furniture, which I'd begun collecting while I was still in New York, was English. I'd been brought up with French furniture, and I was fighting against my French background—I didn't want anything French. I'd met Frank Lloyd Wright's son, also an architect, and I thought if you asked for a Georgian house, you got one. But he was devoted to the modern, like his daddy. The exterior was fine, but the interiors were a mixture of old and new."

She and her husband lived quietly, seeing good friends from the medical community, social circles and the film industry. "All the people who went out to nightclubs were a whole different gang," she recalls. "Hollywood was very cliquey. People think everyone knew everyone else, but it wasn't true. I think I met Errol Flynn only once."

Playwright Leonard Gershe, an old, close friend, remembers the feeling of the house as "elegant but understated, never show-offy. Claudette is very traditional. She did not flaunt things." Adrian designed her bedroom and sitting room; its colors, says Colbert, were "pale, pale celadon to olive green, a room that was suitable for a man and a woman."

It is getting late; night has fallen outside the picture window. In parting, Colbert remarks on the difference between living in apartments and houses. "I grew up in apartments, but I lived in a house for so many years—on the ground, with sunshine—it became part of me." Does she miss her California house? "I would if I didn't have Barbados."

Soon she will be on her beloved island, where she spends half of each year. She will swim twice a day, and she will happily stay busy caring for guests. "I counted one day the number of times I went up and down the stairs, and I'm not exaggerating, it came to twenty-five. It's wonderful exercise—and not bad for eighty-six." Not bad? But then, Claudette Colbert *would* put it that way. □

BELOW: Colbert preferred to put on her own makeup before going to the studio.



George Cukor

Sparkling Director of Holiday, The Philadelphia Story and My Fair Lady

ARCHITECTURE BY JAMES E. DOLENA
TEXT BY A. SCOTT BERG
PHOTOGRAPHY BY RUSSELL MACMASTERS



"The best times of my life I remember having here—in my own house," said director George Cukor (right), who won an Academy Award for Best Director for *My Fair Lady* (1964). "It's been an intimate part of my life, my work, my friends—a great many friends."

"I was a New Yorker and came here with the talkies," Cukor said in 1978, when his house was first featured in *Architectural Digest*. "It never occurred to me that I could live in California. Now I can't imagine living anywhere else." BELOW: Cukor rebuilt the house, not far from the Sunset Strip in Beverly Hills, in 1935. BELOW RIGHT: Canvas-cushioned furniture surrounded the swimming pool.

GEORGE CUKOR never forgot his friends. He is usually remembered as the director of Hollywood's most sparkling comedies or as the most lucid interpreter of literary material, even as the man who launched a startling number of important film careers. But anybody who knew him learned quickly that more important than his work were his friendships, which he cultivated to his dying day.

He was born in 1899 in New York to prosperous parents who hoped their only son would become a lawyer. But George—a sadly overweight youth with a hyperactive imagination—announced his intentions of going "into the theater." He spent his twenties learning the ropes—starting as a callboy and quickly rising to become a stage manager, which opened the door to directing. In those salad days he fell in love with a budding actress named Frances Howard; she remained his lifelong friend even after she married Samuel Goldwyn. He was soon directing the likes of Laurette Taylor and Ethel Barrymore—though in later years, Cukor would dismiss his work with the latter as nothing more than planting her liquor bottles in strategic locations on the set, so that she could secretly







"The rooms are more or less the way they were when William Haines decorated them" in the 1930s, said Cukor. "The house suits me perfectly, and I know that I belong here." ABOVE: Chinese Chippendale mirrors were mounted over Regency chinoiserie commodes in the drawing room, which was distinguished by elaborate architectural details. Régence fauteuils were covered with Aubusson tapestry.

"nip her way through a performance."

When talking pictures came in, Hollywood began importing New York stage directors, and Cukor marched to the fore. He began in 1929 as a dialogue director and within a year was directing his first important picture, *The Royal Family of Broadway*, a lampoon of his friends the Barrymores. A new friend, David O. Selznick, signed Cukor to RKO studios. Tellingly, the director worked with his friends repeatedly—with Selznick more than six times.

Their second collaboration was *A Bill of Divorcement* with John Barrymore; debuting as the ingenue was Katharine Hepburn, who later credited Cukor for much of her success because of the way he "presented" her. The following year he directed her in *Little Women* and earned his first Academy Award nomination.

Over the next decade he worked almost exclusively for MGM, directing *David Copperfield* in 1935, *Romeo and Juliet* and *Camille* with Garbo in 1936. He directed Garbo again in 1941 in *Two-Faced Woman*, her last screen appearance. He guided Ingrid Bergman toward her Academy Award in *Gaslight* and Judy Holliday to hers in *Born Yesterday*, for which Cukor was nominated for another Oscar.

But the actress most closely associated with Cukor was Katharine Hepburn. In nine pictures, their dueling wits sparked movie magic. The first of their comedies was *Holiday* in 1938. They reteamed two years later, uncorking what still stands as the Dom Pérignon of motion pictures, *The Philadelphia Story*, for which Cukor received another Oscar nomination. No wonder he became known as Hollywood's great "woman's director."

"Oh yes, I'm the great woman's director," Cukor would retort, finding the compliment left-handed. "I've directed John Barrymore, Spencer Tracy, Cary Grant, Laurence Olivier and Jimmy Stewart." Also Charles Boyer, Melvyn Douglas, Jack Lemmon, James Mason and Ronald Colman, whose work in *A Double Life* won an Oscar and helped earn yet another nomination for Cukor. Whoever the actor, Cukor's films were marked by unusual energy, sensitivity mixed with vigor. His watchwords on every set were, "Fine, now do it faster."

In 1935 Cukor rebuilt a house he had bought just above the Sunset Strip. From the street, a visitor could see nothing but an uninviting wall with a box containing a telephone. After being buzzed inside, one en-

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ABOVE: Figures of Katharine Hepburn and Spencer Tracy were displayed against an early-19th-century puppet theater.



"Friendships are of enormous importance to me," Cukor said. ABOVE: A hall lined with photographs of his friends.



In Hollywood's halcyon days, after six-day workweeks, the director would host Sunday luncheons at his house. "I don't know how I managed it," he recalled. "There were regulars like Katharine Hepburn and Irene Selznick and Vivien Leigh. Through the years, particularly during the war years, everyone seemed to come here." ABOVE: Works by, from left to right, John Ferren, Georges Braque and Juan Gris were displayed in Cukor's oval room, which had a copper fireplace and a parquet floor.

STARS IN RESIDENCE



MARC WANAMAKER/BISON ARCHIVES

ABOVE: After his role as a sophisticate in Chaplin's *A Woman of Paris* (1923), Adolphe Menjou (here, with wife Kathryn Carver), often remembered for his waxed mustache, frequently played debonair characters. He received a nomination for *The Front Page* (1931).



MARC WANAMAKER/BISON ARCHIVES

ABOVE: For leading parts in *Mister Roberts* (1955)—a sentimental World War II tale—and *Save the Tiger*—as a middle-aged businessman (1973)—veteran actor Jack Lemmon won two Academy Awards for Best Actor. Lemmon has received six other Oscar nominations.



COURTESY GRACE KAYE

BELOW: In her earlier roles, Faye Dunaway captured moviegoers' attention and two Oscar nominations for *Bonnie and Clyde* (1967) and *Chinatown* (1974). Her performance in *Network* (1976) won her the Best Actress award.



JOHN KOBAL

BELOW: English actor Brian Aherne appeared in British silent films and on Broadway in *The Barretts of Wimpole Street* before moving to Hollywood in 1933 and marrying actress Joan Fontaine in 1939. Fontaine, who acted on stage until 1935, was twice nominated and won an Oscar for her role in *Suspicion* (1941).



PHOTOFEST

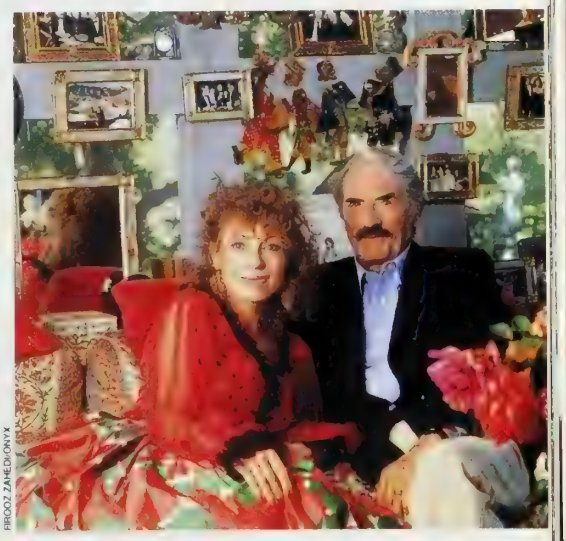
LEFT: Ann Harding was a respected actress on Broadway before moving to Hollywood in 1929. Playing a clever rich girl who steals her sister's fiancé, she was nominated for an Oscar for her first important film, *Holiday* (1930).

RIGHT: Priding himself on quality productions, Samuel Goldwyn (here, with his wife Frances Howard) became an independent producer in 1923. Over the years his high cinematic standards drew many great Hollywood screenwriters and actors. He received the 1946 Irving G. Thalberg Memorial Award and the 1957 Jean Hersholt Humanitarian Award.



THE KOBAL COLLECTION

ABOVE: Trained primarily as a singer and dancer, Ginger Rogers delighted audiences in graceful performances with Fred Astaire—ten in all—and, in more dramatic roles, proved herself a serious actress with an Academy Award–winning part—in *Kitty Foyle* (1940).



FIROOZ ZAHEDI/CONYX

ABOVE: Gregory Peck (here, with his wife, Veronique) received four Oscar nominations before winning an Academy Award for Best Actor in *To Kill a Mockingbird* (1962). For his philanthropic efforts, he was honored with the 1967 Jean Hersholt Humanitarian Award.



MARC WANAMAKER/BISON ARCHIVES

THE STORY IS COMPELLING in every direction, but listen to it, this once, told backwards. Last year, he drew up anchor and returned his great balding boat of a body to the screen. It was a brief performance, much of it delivered tilted back in a chair, the mouth scarcely moving, the man's own weariness fused with the character's; and it was acting of such nuance that everything else in *A Dry White Season* felt mechanical by comparison. As Ian McKenzie, a lawyer defending an innocent black man in a South African court, Marlon Brando seemed to be struggling with a metaphor for his own tangled career. No matter how nimble McKenzie's logic or Brando's performance, both men know in advance that they will fail—the lawyer to achieve justice, the actor to escape invoking the incandescence of his youth.

For nearly ten years before *A Dry White Season* there was nothing. In 1979 he surfaced in an eerie cameo as Colonel Kurtz in Francis Ford Coppola's *Apocalypse Now*. Before that, a travesty—Jor-El in *Superman*, a famous three million dollars for twelve days' work. In 1972 he delivered two distinguished and very different comeback performances: Paul in Bernardo Bertolucci's *Last Tango in Paris*, the character possibly closest to the man ("For the first time, I have felt a violation of my innermost self," Brando said of his work on the movie. "It should be the last"); and Don Corleone in *The Godfather*, for which he was awarded—and, protesting the depiction of native Americans on the screen, refused to accept—his second Oscar. Before *The Godfather*, in the late sixties, there was exile on a Tahitian island; in the early sixties, a string of failures. Over three decades, a pattern was established: The man ricocheted between seclusion and notoriety, between work that was deemed lazy and work that was considered so fine his fellow actors said it was like playing a scene with God.

At the core there was always, ineluctably, a twenty-three-year-old actor carrying a package of bloody meat and exploding onstage in a performance that would affect the style of American theater and cinema like no other in this century. As Stanley Kowalski in *A Streetcar Named Desire*, Marlon Brando initiated a naturalistic approach to acting that is now so universal it's difficult to think back four and a half decades to a time when an actor's diction was patterned on the English model and his

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SID AVERY/MOTION PICTURE AND TELEVISION PHOTO ARCHIVE



SID AVERY/MOTION PICTURE AND TELEVISION PHOTO ARCHIVE

Marlon Brando

Best Actor for On the Waterfront and The Godfather in His Canyon House

TEXT BY MICHAEL FRANK

Marlon Brando, having established himself on Broadway, moved to Hollywood in the early 1950s. TOP AND ABOVE: The actor in 1955 at the house he rented in Los Angeles; his disdain for Hollywood was already well known. OPPOSITE: Celebrating after winning his first Oscar for the role of ex-boxer Terry Malloy in *On the Waterfront* (1954): At the time, he considered it the best performance of his career.





Alfred Hitchcock

Dark Genius of Rebecca, Notorious and Psycho in Bel-Air

TEXT BY DONALD SPOTO



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

"*LÀ, TOUT N'EST QU'ORDRE et beauté, luxe, calme et volupté,*" wrote Baudelaire of a mysterious place where all was order, beauty, luxury, serenity and pleasure. He could have been describing the Los Angeles residence of the great Anglo-American filmmaker Alfred Hitchcock and his wife, Alma Reville, who lived on Bellagio Road, in what Hitchcock called a "snug little house" among the grander estates of Bel-Air.

The elegant but unpretentious interior recalled the middle-class English coziness Hitchcock had enjoyed earlier—in a Brompton flat and a Surrey manor house—until 1939, when producer David O. Selznick brought him to Hollywood to direct *Rebecca.* The film (and Selznick) received the Academy Award for Best Picture and Hitchcock the first of five nominations as Best Director. ("Always a bridesmaid," he said without overt complaint, but it rankled him.)

At home or at the studio, efficiency prevailed. "He knows exactly what he wants" was the comment invariably heard from his cast, writers, designers and creative collaborators. According to Ingrid Bergman, who appeared in three Hitchcock films, "If anyone had a question about anything at all—wardrobe, sets, props—he simply replied, 'It's in the script!' "

No colleague was closer to Hitchcock than his tiny, titian-haired wife. They had met at a London film studio in 1921 and were married five years later. For more than half a century she was his companion and creative associate, often receiving on-screen credit for writing, adapting or editing films like *The 39 Steps, The Lady Vanishes* and *Stage Fright.* She was also, in his words, "the finest cook who ever graced a kitchen," as well as the mother of their only child, Patricia.

During the 1940s and 1950s, Hitchcock often invited the players of his current films to his Colonial house. In the dining room overlooking the garden, he opened the best wines and Alma served her legendary soufflés to guests like Teresa Wright and Joseph Cotten (stars of Hitchcock's favorite film, *Shadow of a Doubt,* in 1942); Ingrid Bergman and Cary Grant (the luminous duet of the great romance *Notorious* in 1945); Anne Baxter and Montgomery Clift (the benighted couple of *I Confess* in 1952); and Ray Milland and Grace Kelly (of *Dial M for Murder,* 1953).

Contrary to the prevalent California lifestyle, Hitchcock added neither tennis court nor swimming pool to his home. Instead, he renovated his kitchen, adding an enormous industrial walk-in refrigerator. He also indulged his taste for art.

After a day of directing a picture at Paramount or MGM or Universal, his great pleasure was to return home to Alma. In familial tranquillity the Hitchcocks calmly discussed many of the most famous and astonishing scenes in film history: the motley inhabitants of *Lifeboat,* the dream sequences of *Spellbound,* the technical problems of filming the largest indoor set in history for *Rear Window,* and the famous shower murder of *Psycho.* (These, too, were nominated for Oscars, but the statuette was denied him until he received the Thalberg Memorial Award in 1967.)

Hitchcock's popularity as the "Master of Suspense" blurs the fact that he was perhaps the great romantic fabulist of the cinema. Even the films presented as thrillers are variations on the theme of love—love desired, love risked, love deranged.

Alfred Hitchcock died in April 1980; his wife survived in the house on Bellagio Road until July 1982. Their wry intelligence and their splendid achievements continue to inspire American film design. □

After the tragic death of his landlady, actress Carole Lombard, in 1942, Alfred Hitchcock felt compelled to move from his house on Saint Cloud to one on Bellagio Road, where he lived with his wife, Alma Reville, until his death in 1980. OPPOSITE ABOVE: Hitchcock, circa late 1950s, before his Bel-Air house. OPPOSITE: A portrait of the Hitchcocks' daughter, Patricia, hangs over the living room mantel. At right is *Le Chevalier du Mort* by Salvador Dalí, who worked with Hitchcock on *Spellbound.* BELOW: A gifted writer and editor in her own right, Alma Hitchcock collaborated with her husband throughout his career.





IT IS A COOL AND SPARKLING afternoon of a type that appears to be indigenous to Manhattan. The streets are crowded, traffic booms. It is an intensely contemporary world. But enter the lobby of a building unchanged since the twenties, and the mood softens. Moments later, in the apartment of Lillian Gish, it seems to be not merely a different age but a different civilization.

The room is light and quiet. Suddenly, as if in a frame of movie film, there is a glimpse of an extraordinary ageless figure. For a moment, the decades peel away, and the exquisite woman-child of *Broken Blossoms* and *Orphans of the Storm* moves into the room. It is Lillian Gish. She still possesses the trusting gaze of a Victorian maiden, and she comports herself with the grace that was one of the hallmarks of her career.

"I shall makĕ tea," says Lillian Gish. After she has duly

LEFT: In repose in her 1920s Manhattan apartment, Lillian Gish projects the same fragile grace that has distinguished her film career, spanning *An Unseen Enemy*, 1912, to *The Whales of August*, 1987.

BELOW: Small-scale furnishings are arranged in the living room, which was redesigned in the 1940s. The Grandma Moses paintings were gifts, one from the artist and one from actress Helen Hayes.

Lillian Gish *Birth of a Nation's Epochal Star in New York*

TEXT BY PETER CARLSEN PHOTOGRAPHS BY EDWARD RAGER



poured the first cup she sits back, awaiting questions. "I've always lived in New York," she recalls. "Many, many years ago D. W. Griffith said to my sister and me, 'My dears, you must never stay out in California for more than six months at a time. It is good for the body, but not for the mind and soul.' And this was before there was even a Hollywood, so you can't blame the movies. I remember the first time I went west, how lovely it was. We opened the windows of the train and smelled orange blossoms and roses. That has all changed. But New York never does: It is always noisy and dangerous and exciting."

Miss Gish took her first New York house in the late twenties, when the first phase of her film career ended with the advent of the talkies. "Mother and I lived on Fifty-first Street, right by the river, in the days before the highway. But in the thirties we decided that we needed a quieter location. First a penthouse, and then this smaller apartment." Initially the apartment was occupied only by her mother, the actress preferring to live in one of the great Manhattan hotels. However, after the death of her mother in 1948, Miss Gish settled permanently in the tranquil apartment with its pleasing air of suspended time.

Her residence is not crammed with memorabilia; neither is it filled with photographs of past triumphs. Nor is the honorary Academy Award that she won in 1970 prominently displayed. The apartment's colors are pale, and make her a surprisingly vivid presence in her own home. "Of course, in a sense, this apartment is only a base. I travel all over the country, lecturing on films; I'm still a nomad at heart. What I *do* like is to entertain. At my mother's teas, we used to have everybody. Mary Pickford, Kit Cornell, people who knew that if they dropped by on Sunday, Mother would serve them tea and just sit and listen while the conversation went on all around her. And what wonderful conversation it was—people were witty and polished in those days. If you were to ask me what is most important in a home, I would say memories. The people who have sat in your chair! So many over the years, and I still make new friends. Robert Altman sat there, for instance, and told me about his film *A Wedding*, and persuaded me to be in it."

It is this lively dialogue with the past and future that makes a visit with Lillian Gish both engrossing and moving. "We haven't changed as much as we think we have, you know. I went to a college town in North Dakota some years ago, and they showed a print of *Way Down East*. Even in 1920 I had thought the story was a bit old-fashioned, but there the audience was, enthralled, enjoying the melodrama and the comedy." What Lillian Gish doesn't say is that her audience, watching that young girl of long ago transcend the limitations of an infant medium with luminous grace, was also responding to a quality the actress has possessed all her life—the ability to make of the most unlikely situation something truthful and real. The same can be said of the space she lives in. It is neither more nor less than the remarkable personality it contains. □



ABOVE: The large oval portraits depict the young Gish sisters; movie pioneer D. W. Griffith, who cast them in their first film in 1912, is the male figure, center. At right of the triptych of the sisters is a kilted Sir Ian Malcolm—"the handsomest man I ever saw." Lower left is Sir John Gielgud as Hamlet, to whom Gish played Ophelia.



Lillian Gish's superlative cumulative body of work resulted in her being given an honorary Academy Award in 1970. ABOVE: A portrait of Gish by Munsell hangs over the sofa. The shelves are overflowing with her beloved books, many of them autographed.



John Wayne

Best Actor for True Grit in Newport Beach

TEXT BY SAM BURCHELL
PHOTOGRAPHY BY FRITZ TAGGART

LEFT: John Wayne, whose acting credo was, "I don't act, I react," lived in Newport Beach, California, amid antiques and mementos he'd collected from all over the world. His residence was first featured in *Architectural Digest* in 1977. BELOW LEFT: A hallway lined with photographs, including one at lower left with Fay Wray as mascot for a charity football team of Hollywood's leading men in the thirties. BELOW: Wayne's "Fifty Years of Hard Work Wall" displayed honors and plaques from his career; the Oscar is for Best Actor, which Wayne won in 1969 for his work in *True Grit*.





THE HOUSE IN NEWPORT BEACH, California—though it occupied a splendid setting at the water's edge facing Balboa Island—was simple and unpretentious. There was nothing to suggest that it was the private world of a superstar and an American legend.

Nevertheless, John Wayne lived there for sixteen years, after moving south from a five-acre ranch in Encino. He had long been familiar with Newport Beach, and he remembered the days when it was no more than a village. "I came down here to live fourteen years ago," he said in 1977. "I sure as hell couldn't afford it now."

Wayne's reference to real estate prices in Orange County was appealingly direct. There was, in fact, nothing indirect about John Wayne at all—or about his house. Pretensions were better left outside, somewhere along the Pacific Coast Highway.

Nothing, however, is that simple, and Wayne's personality was no exception. He was a man far more complex, far more sophisticated and far more sensitive than his archetypal screen image might suggest. For example, his house meant a great deal to him, and it was hardly a place to throw down the saddlebags and kick a bedroll into the corner.

Wayne's study presented the clearest image of the man himself. It was warm, generous and comfort-

The design of Wayne's house reflected his direct and personal style. ABOVE: A gilt-bronze Buddha stood before a stone fireplace wall amid contemporary paintings in the living room. On the Chinese table, a broncobuster and pony express rider by Harry Jackson added western elements. BELOW: A Baccarat chandelier was reflected in the mirrored dining room wall above a Nepalese deity.

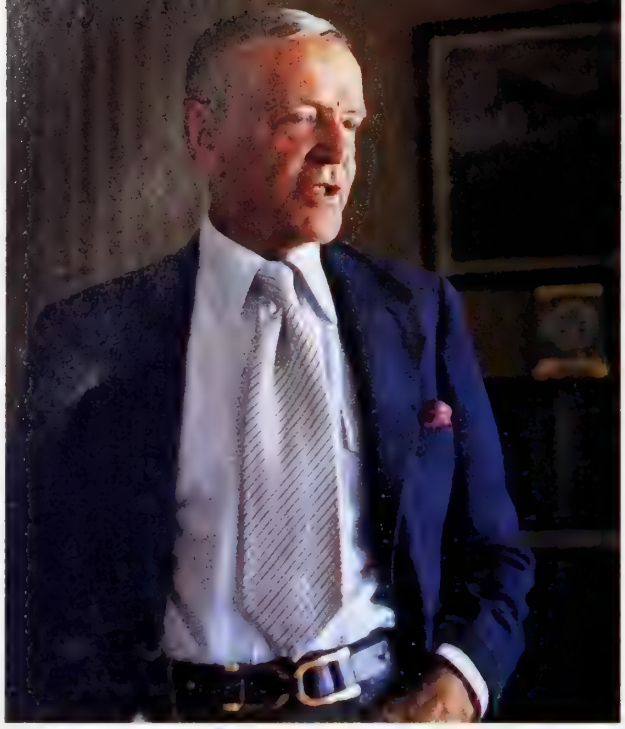
able, most definitely a man's room. The paneling, the fireplace and the small collection of guns strengthened the feeling, and there were many fine examples of western American art as well as native American artifacts. A collection of kachina dolls, for example, was begun in the days when Wayne used to ride into Monument Valley in Arizona to make films. Everywhere in the study were the memorabilia of his remarkable career.

The walls around the desk contained innumerable photographs and plaques marking the notable events of his life. Rising above a shelf on which stood the Oscar he received for his performance in *True Grit* was a wall Wayne called the Fifty Years of Hard Work Wall. It was also a record of memories and friendships: pictures of his children; a faded photograph of himself with John Ford, Henry Fonda and Ward Bond, proudly displaying a sailfish caught near Cabo San Lucas in the early 1930s.

The mementos, the awards, the trophies—all at-

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Fred Astaire *Debonair Star of Top Hat and Swing Time*

TEXT BY MICHAEL FRANK PHOTOGRAPHY BY RUSSELL MACMASTERS

"I don't think too much about my house," said Fred Astaire (above) in 1977, when his Beverly Hills residence was first featured in *Architectural Digest*. "I just enjoy it." ABOVE RIGHT: Photographs and memorabilia, including dancing shoes, awards and a *Peanuts* comic strip, covered one wall of the bar area.

ASTAIRE (ə-sta(ə)r). NOUN. 1. *Dance.* Perfection. Achieved through hard work, consistent delight in one's craft, genius. Performed on roller skates, with hat rack, up walls and across ceilings, and in the company of Ginger Rogers, Judy Garland, Eleanor Powell, Cyd Charisse, among others. Capable of giving fellow dancers "complexes" (Baryshnikov). 2. *Singing.* The essence of witty, heartfelt seduction. Range not unlimited but phrasing impeccable. Inspired Ira and George Gershwin, Irving Berlin, Cole Porter, to write dozens of their finest songs. 3. *Style.* Inimitable—and dangerous to try. Trademarks: scarf around neck, scarf or tie in place of belt, brightly colored socks, trousers deliberately short to



ABOVE: Furnishings in the library included a pool table and a table for backgammon. Mounted over the fireplace was a portrait of Triplicate, one of Astaire's racehorses.



ABOVE: Library shelves held mementos of Astaire's career, including an Oscar he received in 1949 and several Emmy and Golden Globe awards. Bird paintings by Irving Berlin.



ABOVE: Paintings and family portraits lined a hallway, beginning with Cecil Beaton's image of Astaire's sister, Adele. She was his first partner; together they starred in 10 musicals.



show off talented feet. VERB. 1. To find oneself in ludicrous plots and to be able to surmount them with unremitting flair. 2. To woo a girl with a mixture of confidence, doubt and joy she cannot resist, as in: *If I Astaire her tonight, she will have to love me!*

"Can't act. Slightly bald. Also dances." This was one studio executive's famous reaction to Fred Astaire's screen test, ordered by David O. Selznick in 1933. Selznick, fortunately, believed that the Broadway and vaudeville star, who'd been performing on stage with his sister, Adele, since 1905, possessed tremendous charm, and cast him in a small part supporting Clark Gable and Joan Crawford in *Dancing Lady* (1933) for MGM. Later that year, at RKO, Astaire was given fifth billing after an as-yet-unnamed female dancer in *Flying Down to Rio*. She was Ginger Rogers, and this was the beginning of the legendary partnership that had such an enduring effect on the dance —and the romance—of this century.

Debonair, droll, "too perfect" (Baryshnikov again), Astaire was a wizard of a dancer, an indomitable talent, both with Ginger and Gingerless: Between their ninth and tenth movies (*The Story of Vernon and Irene Castle*, 1939, and *The Barkleys of Broadway*, 1949), he worked with Eleanor Powell, Rita Hayworth and Bing Crosby. In 1946 he "retired," opened the Fred Astaire Dance Studio and raced horses, but in 1948, when Gene Kelly broke an ankle, Astaire was convinced to replace him in *Easter Parade*. During the fifties and sixties he made another nine musicals, as well as two Emmy Award–winning television specials with Barrie Chase. In 1949 he was given a special Oscar for his unique artistry and contributions to the technique of musical pictures, and in 1974, in a dramatic role, he was nominated for an Oscar as a

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LEFT: The dining room was filled with period English furniture and Georgian silver. Above the cabinet hung a painting by Astaire's daughter. Cushion fabric, Stroheim & Romann.

Liza Minnelli

Cabaret's Best Actress at Home in New York

INTERIOR DESIGN BY TIMOTHY MACDONALD
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"I'm finally home," says Liza Minnelli of the Manhattan apartment designed for her and her husband, Mark Gero, by Timothy Macdonald. BELOW: Andy Warhol's silk screen of Minnelli and montage of her and her mother, Judy Garland, command the entrance hall.



PETER VITALE



LIZA MINNELLI HAS REACHED a new level of fame in the last few years. Yet this child of Hollywood—the result of a union of two of its brightest talents, Judy Garland and Vincente Minnelli—has always possessed her own alchemy.

The movies have carried her as far as almost anyone could wish—an Academy Award for Best Actress in the musical classic *Cabaret*. While the award burnished her career and gave it its place in Hollywood history, it wasn't enough for the peripatetic Minnelli. "I feel I'm finally emerging as a true entertainer," she says. "And what this has done for me is to renew my focus on my singing career." Recently she was on tour with Frank Sinatra and Sammy Davis, Jr., and she has made an innovative pop record with the Pet Shop Boys.

If versatility is to be the hallmark of the nineties, then Minnelli has it. Her interests have never stopped with simply entertaining the public, and she understands that interior design is an art form too—one she wishes to participate in. Though she picked New York as a setting for her first permanent home, it wasn't because she chose it over the West Coast. "California is very much a part of



TOP: In the living room, neutral-toned modular seating surrounding a rattan-and-glass low table forms an inviting conversation area, defined by a dhurrie rug. Tall plants are set at the periphery of the room, and a square of ebony-stained walnut punctuates one wall. ABOVE: A cherished gathering of personal and professional mementos evokes recollections in the music room. Concentrating now on her singing, Liza Minnelli recently made a pop album with the Pet Shop Boys.



"For someone who has spent a large part of her life in hotels and rented houses, this is a breakthrough," says Liza Minnelli. Mark Gero adds, "When we came back from California to this apartment, I realized that I should carry Liza over the threshold, that this was an important occasion for her. And it was for me too. Since we've lived here, for the first time I feel I want to come *home* when we've been on the road." ABOVE: In the dining room are Warhol's silk screens of Judy Garland.

me," she says, "so it wasn't a question of choosing between the two, but rather starting with New York."

Designing a living space for any well-known personality is always delicate. The problem is a matter of reconciling the star's public image with the need for privacy. Interior designer Timothy Macdonald struck a fine balance in the apartment he completed for Liza Minnelli and her husband, sculptor Mark Gero, which is situated in the upper reaches of the Manhattan skyline.

"I suppose our professional relationship began in a fairly unorthodox way," says Minnelli. "A good friend of mine, Halston, knew in his own clever way that I was looking for a designer, but that I would hate to go to someone's office and be shown swatches. So he invited Tim and me to the same dinner party, and we hit it off right away. I'd already found the apartment, and when I brought Tim up here, he took one look and said, 'Great.' Then we were off and running immediately.

"I'm one of those people who know what they like, and I guess that makes designers delighted or very nervous. Tim was really patient with me, and got used to my announcing dramatically, 'I want something literary'; 'I want something out of the Belle Epoque'; 'I want something that Diaghilev would have dreamed up for the marquesa di Casati.' Somehow, he sorted out all this information and gave me what I *really* wanted—and hadn't quite been able

to put into words. At first it was a bit difficult for me. I'd say, 'Tim, did you see *Gigi*? Do you remember the lace tablecloth?' But very soon we were both on the same wavelength." Along the way, there were certain long-cherished memories to be given reality, and certain elusive necessities to be tracked down. "First of all, consider this: I've always been surrounded by *sets*. In fact, many people don't know that my father was actually a set designer before he became a director, so I've always had this terrific sensory backdrop to my life."

In terms of organizing the space into the simply resolved series of rooms it now comprises, there were several problems. "Tim just couldn't get over the fact that I couldn't read a floor plan. So finally he said, 'Look, pretend you're in a helicopter, flying over the space,' and it worked!" Having been surrounded by her father's very definite taste as she grew up, Minnelli reacted against it as well as benefited from it. "The bedroom is definitely a sort of homage to the Vincente Minnelli style," she says, "but the rest of the apartment is really much more distilled—except possibly for the *faux*-tiger-silk-covered chairs in the rehearsal room, which are like a little quotation from the old 'glamorous' Hollywood."

Even more than most performers, Liza Minnelli identifies herself totally with the world of entertainment, and she sees everything through the magic prism of Broadway and Hollywood. "When Tim and I began working on this project, I quickly realized that he had radically different approaches. I'd be talking results; he was talking images. I'm used to walking onto a set or, I guess, walking into people's houses, and seeing the total effect immediately. It took me a while to realize that you don't just order up a house from the set department!" The apartment is important to her for another reason. "I like to think of it as part of Mark, part of myself. It's a very conscious effort on my side



BELOW: Among Liza Minnelli's awards filling the music room bookcases are an Academy Award for Best Actress in *Cabaret*, 1972; Tony Awards for Best Actress in *The Act* and *Flora, the Red Menace*; an Emmy for the television special *Liza with a Z*; and various international film honors. BELOW LEFT: A pair of photographs of Liza Minnelli's father, director Vincente Minnelli, are arranged on a small table in the master bedroom, which Minnelli says was done as an homage to her father's style.



to fit into his world, and on his to fit into mine. In certain areas—like the kitchen—his input was enormous." "That's because I hoped that Liza would occasionally stay home and cook pasta for me," explains Gero with a smile.

Clearly, the apartment means a great deal to both of them. "Liza and I have been much more relaxed since we've been here," Gero says. Liza Minnelli recalls, "After Mark carried me over the threshold, we walked into a room full of beautiful things. Halston and Tim were also with us. I politely asked them to leave us for a while, because it was such a personal and private moment. As soon as they left, however, we couldn't wait to get on the telephone and call all our friends and say, 'You won't believe this—it's really fabulous!' " □





Bette Davis

Best Actress for Jezebel and Dangerous at Witch Way

TEXT BY A. SCOTT BERG

"I guess I'm larger than life," Bette Davis once said. "That's my problem." Nominated ten times for Academy Awards, she won for *Dangerous* (1935) and *Jezebel* (1938), and was a life member of the academy's board of governors. ABOVE: She and Gary Merrill, her costar in *All About Eve* (1950), were married from 1950 to 1960, sharing a New England–style mansion she dubbed Witch Way (inset opposite). TOP AND OPPOSITE: Perched above the sea at Cape Elizabeth, Maine, the house offered Davis a respite from Hollywood.

SHE DID NOT become a star overnight, but after three years of backbreaking work in Hollywood, Ruth Elizabeth Davis of Lowell, Massachusetts, was making her presence felt. By 1934 audiences were coming to recognize the overconfident walk, the jerky arm motions, the huge, expressive eyes and the crisp voice. So piquant was her delivery that merely by conjuring up one of her lines of dialogue, one is in the company of one of her unyielding characters—a fleshpot or a spinster, a waitress or a queen, a housewife or . . . as George Sanders's character said of her alter ego in *All About Eve*, "Margo is a great star. She never was or will ever be anything less or anything else."

After twenty-one motion pictures, the role that first suggested her star quality was the chippy waitress, Mildred, in *Of Human Bondage*—"And, after you kissed me, I always used to wipe my mouth—*wipe my mouth*—but I made up for it. For every kiss, I had to laugh." Although Bette Davis was not nominated, her work was talked about as Oscar-caliber. The next year, 1935, the academy made up



for its recent oversight and awarded her an Oscar for her all-out performance as an actress fighting her alcoholism in *Dangerous*.

Warner Bros. wanted to capitalize on Davis's new success in the worst way, which was what they did—consistently stuffing her into routine melodramas. With an eye on the long run, Davis walked out on her contract and went to England to make movies. Jack Warner went to London and took her to court for breach of contract. After he won the suit, Davis returned to America having lost the battle. But, as she proudly pointed out later, "I won the war."

Warner Bros. made better efforts to cast her in pictures commensurate with her stature. Within two years the new strategy was paying off. She was nominated for her second Oscar as the willful vixen in *Jezebel* (1938)—"Pres, I can't believe it's you here. I've dreamed about it so long—a lifetime. No. Longer than that. I put on this white dress for you—to help me tell you how humbly I ask you to forgive me." Her victory ignited a streak of Best Actress Oscar nominations.

In *Dark Victory* (1939), she played a socialite facing death from a brain tumor—"When it comes, it must be met beautifully and finely." She gave a passionate performance the next year in *The Letter*—"With all my heart, I still love the man I killed." An even icier performance came the year after that, when she played the rapacious Regina Giddens in *The Little Foxes*. Then she portrayed a spinster who falls into a hopeless affair in *Now, Voyager* (1942)—"Oh, Jerry, don't let's ask for the moon. We have the stars." Two years later, her name was called for the seventh time as a Best Actress nominee for her role as a fading beauty in *Mr. Skeffington*—"Job says that a woman is beautiful only when she is loved." Audiences came to know that Bette Davis's name on the marquee guaranteed a hanky-wringing evening at the movies, usually because of her characters' loneliness.

And so it was in her real life—unlucky in love. Between 1938 and 1949 Bette Davis was divorced, widowed and divorced again; and her career reflected her personal slump. Thanks to

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Gene Hackman

Santa Fe Spaces for The French Connection's Best Actor

ARCHITECTURE BY STEPHEN SAMUELSON AND HARRY DAPLE
TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY MARY E. NICHOLS

GIVEN THE CHOICE, Gene Hackman would rather remodel a house than build one from scratch. "I think it's like being an actor. I interpret what's already there," he says.

Hackman's career has ranged from the introverted eavesdropper of *The Conversation* to the villainous Lex Luthor in *Superman*. He won an Oscar in 1971 for *The French Connection* and has been nominated for three others, most recently for his role as an FBI agent in *Mississippi Burning*. He has spent most of his working life on the move from one role to another, one location to the next. In the same

To Gene Hackman (above right), who has just completed filming *Class Action* and *Postcards from the Edge*, moving constantly from one film location to another is comparable to his many moves from house to house. ABOVE: His latest residence, near Santa Fe, was designed by local architects Stephen Samuelson and Harry Daple. OPPOSITE: Gessoed wood slats and frescoed walls in the entry set the subtle, aged tone that Hackman wanted for the house.



spirit, he has moved from one house to another—he is currently in the tenth residence that he's created. "I don't know what's wrong with me," he says wryly. "I guess I like the process, and when it's over, it's over."

His newest house is on twelve acres of piñon-covered hilltop a few miles north of Santa Fe, with a 360-degree view that stretches as far as the mountains of Colorado. He was attracted to Santa Fe after working on a couple of movies there. "It had a kind of magic in it," he says. He bought the property for its location, then called in Santa Fe architects Harry Daple and Stephen Samuelson of Studio Arquitectura to help him transform the existing house into the personal setting he envisioned.

"The house was horrible," says Samuelson. "It was a 1950s block building that had sat empty and had deteriorated. But it was a great site, and the foundation had been well placed on the land." Hackman and Betsy Arakawa, with whom he shares the house, were not interested in re-creating pure pueblo architecture. Instead, their priorities were light and soaring space, an open floor plan and French doors, features not always easy to achieve in traditional adobe construction. The house, therefore, is a blend of styles—part pueblo, part colonial New Mexico, part Spanish Baroque. "It's not purist at all," says Samuelson. "It's more primitive, like a barn converted into a residence, massive and cozy at the same time."

The first step toward spaciousness was removing 90 percent of the roof, so that ceilings could be raised to as high as twenty feet in some parts of the house. The interior spaces were rethought, and walls came tumbling

Walls were removed and ceilings raised to make one central great hall. Hackman and Samuelson picked out the massive tree trunks from a local mill, and, says Samuelson, "they became the most important element of the entire residence." With the collaboration of Santa Fe interior designers Ken Figueredo and Glynn Gomez, Hackman and his companion, Betsy Arakawa, arranged the furnishings, some acquired on the couple's travels.





ABOVE: The soaring height of the great hall, with its clerestory windows, wood corbels hand-carved by local artisans, and frescoed walls, contrasts with the arched alcove and doorways of the dining room. The dining table, the last piece of furniture needed to complete the residence, was specially designed to fit the length and shape of the banquette.

OPPOSITE ABOVE: "In all the houses he has redone, Hackman always wanted a butcher block in the kitchen, and this was going to be the house that had it," says Samuelson. "At a critical moment, we were all standing around discussing the fate of the countertops, and Gene finally stated loudly, 'Look, I said I wanted a butcher block.' End of discussion."

OPPOSITE: "I knew exactly what I wanted," says Hackman. "I wanted to have southwestern colors, which I love. I wanted a personal home with the music and art that I love." Two grand pianos were moved around in different areas until they ended up in an alcove overlooking the entry, a location no one had anticipated. "It just happened," says Samuelson.



"I wanted water marks, as if there had been leaks over the years."







down to accommodate Hackman's wish for generous rooms. Three small rooms became the centerpiece of the house, a vast living area with tree-trunk columns, irresistibly comfortable sofas and an ultramodern stereo system to fill the house with the music Hackman loves. "I wanted a big room with a great-hall feeling, with other rooms opening off it, not closed off with a lot of walls," says Hackman. "It's totally different from my other houses. The Montecito house [see *Architectural Digest*, November 1982] was very formal."

Hackman brought a moviemaker's sense of illusion to the finishing of the interior spaces. What he wanted was the subtlety of a house that has been finished over decades, gradually acquiring its own range of layers and patinas. "The house is new, but from its newness we tried to bring it back a hundred years or more," he explains. "The plaster was very good, but I wanted water marks, as if there had been leaks over the years. I wanted the plaster darkened in some places, as if by smoke."

It took some persuading, he admits, to convince the plasterers that this was really what he wanted, but the result is walls that shade from one color to another, defining and shaping spaces without breaking up the feeling of openness. In the entrance hall, for example, teal gradually turns into tan, a color bridge between outside and inside. In the same spirit, new ceiling beams were rehewn, burned, beaten with chains and repainted several times, with layers of different colored paints applied and removed again and again.

Hackman also wanted a traditional stamped-tin ceiling in certain rooms of the house. When no commercially available patterned tin pleased him, a local artisan was called in to do exactly what he envisioned.

Hackman was involved in every aspect of the house. He determined the floor plan for the architects, specified each detail in the kitchen, even helped out physically with the demolition. He's an accomplished painter, and he occasionally mixed colors on his own palette to show the workmen precisely what he wanted.

Although he was on location for most of the time that the house was being built, Hackman remained in

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OPPOSITE: A carved Italianate column became the catalyst for the design of the master suite. Carved stone pieces, discovered by Hackman, were incorporated into the mantel. Figueredo introduced the wicker chairs and animal figures; antique Moroccan urns and large pots from Oaxaca, Mexico, were used as accents.

OPPOSITE BELOW: French doors lead from the master suite to a wide veranda that wraps around the room. The pueblo style is balanced by a northern New Mexican portal with a tin roof. The view extends over horse pastures toward the mountains around Los Alamos and Sandia Peak near Albuquerque.

BELOW: A southwestern-style porte cochere, supported by giant tree trunks and shaded by wood slats, stands at the main entrance to the house. The stucco color used on the exterior was created specifically so that the house would blend into the ridge and the surrounding twelve acres of piñon-covered hillsides.







JOHN DAVID HOUGH



Kirk Douglas

The Nominee for Champion and Lust for Life in Beverly Hills

INTERIOR DESIGN BY MICHAEL MORRISON, AIA TEXT BY HARRY HURT III PHOTOGRAPHY BY MARY E. NICHOLS

KIRK DOUGLAS IS a three-time Oscar nominee who has lived in Hollywood for over forty years. During that time he has made eighty movies and seen a great many changes in style and substance in the business—not all of which meet with his approval. But the one constant, he says, is the importance of the Academy Awards to the industry as well as to the individual winners. "Movies started as a little family affair, but they're not a little family affair anymore. They're connected to the whole world."

Douglas was first nominated as Best Actor

OPPOSITE BELOW: Three-time Oscar nominee Kirk Douglas, whose first novel, *Dance With the Devil*, will be published this spring, lives with his wife, Anne, in a small Beverly Hills house filled with modern artworks and pre-Columbian objects. OPPOSITE: In the garden, a sculpture by William Tarr stands near stepping stones autographed by friends in the film industry. BELOW: A circa 1958 oil by Balthus and, at left, a Picasso still life are displayed in the living room.

FOLLOWING PAGES: Elsewhere in the living room, a Mondrian portrait is joined by works by Jawlensky, left, and Vlaminck, right. A Robert Graham sculpture stands on the low table; in foreground is a pre-Columbian dog from Colima. The 18th-century secretary and lacquer screen are from Florian Papp. Sofa and ottoman fabric, Stroheim & Romann.











OPPOSITE: Braque's 1942–47 *The Blue Pitcher* is highlighted in the dining room, which also features an 18th-century chandelier and fragments from an Italian ceiling. Tobacco-leaf-patterned china—a gift from Douglas to his wife—is set alongside rare pre-Columbian figures. The late Regency chairs are upholstered in hand-tooled leather by Clarence House. ABOVE: Chagall's *Bible* prints, inscribed to Douglas, line a wall of the actor's study. On the desk is the "Oscar" Anne Douglas had made for her husband in honor of his nomination for *Lust for Life* (1956). Paisley from Brunschwig & Fils.

for his role in *Champion* (1949) and again for *The Bad and the Beautiful* (1952) and *Lust for Life* (1956). Each time the Oscar went to someone else. He vividly recalls his third nomination, when both he and the Hollywood press had counted him the favorite.

"I was in Germany making a picture," he explains. "I was staying in a hotel, and there were about a hundred photographers down in the lobby because they thought I was going to win an Oscar. I was already preparing to give those guys a victory smile. And then I didn't win, and everybody went away.

"I was pretty depressed," he adds. "Then there was a knock on the door. It was a man with a package—an Oscar that my wife had made in case I didn't win. On the bottom it said, 'With us you always deserve an Oscar,' and it was signed by my wife and my son Peter."

Douglas still treasures that "Oscar" above all of his many acting awards. "In my house, I have nothing of the movies," he explains. "But the one thing I have in my study is the Oscar that my wife gave me."

By contrast, Douglas's son Michael has won two Academy Awards—one for Best Actor in *Wall Street* (1987) and the other the Best Picture award for *One Flew Over the Cuckoo's Nest* (1975), which he produced. Son Peter won an Emmy in 1988 as executive producer of *Inherit the Wind*. How does the patriarch of the Douglas acting clan feel about his sons' success?

"I love it," he says with genuine delight. "Your children are a mixture of your genes—you must have given them something. Sure, I'd like to win an Oscar. But at this point in my life,



Soft tones predominate in the master bedroom. Family photographs are arranged atop Anne Douglas's desk, which is draped with swatches she is reviewing for the design of the poolhouse. Architect Michael Morrison designed the house.

I feel I've got a balance. I've won the New York Film Critics Award. I've won lots of awards as an actor. I feel secure."

But Douglas is not so sure that many of his peers in Hollywood feel similarly secure, judging by their houses. "I dislike what's happening, not only in my profession but in Beverly Hills in general. People pay a couple of million dollars for a house, then knock it down and build a house that utilizes almost every inch of the property. I can't stand it."

For the past eleven years he and his wife, Anne, have lived in a two-bedroom house in Beverly Hills that is filled with modern paintings and sculptures, and pre-Columbian art. For twenty-two years they'd lived in a spacious Mediterranean-style house nearby (see *Architectural Digest*, September 1977).

"The day we moved out of that house neither my wife nor I had any emotional feeling about it," Douglas recalls. "It was never *our* house. The house we're living in now is *our* house. It's one story. There's a little guesthouse in the back, but there's no room for the kids. There's just enough room for my wife and for me."

Douglas relishes his low profile. He's also somewhat chagrined by—as well as proud of—the lifestyles of his sons Michael and Peter. "Michael is basically a very simple guy," he says. "When he was at the University of California in Santa Barbara he lived in a tumbledown old place above a kitchen. You had to walk up these rickety old stairs to get to the bedroom. He had a single spring bed. I went to visit him one time, and he gave me the bed and he slept on the floor in a sleeping bag. The next morning I said, 'Listen, Michael, I spent my whole life trying to get out of a place like this. I'm not going back.



An array of contemporary sculptures animates the rear garden: At left is *Half Moon* by English artist John Farnham; in center, a cement piece by Guy Dill; and at right, a bronze by California artist Hans Wehrli. Foreground, a Pellini nude.

Next time I'm going to get a suite at the Biltmore, and you can come to visit me.'

"The irony that I like to kid Michael about today is that he now lives in a tremendous house in Santa Barbara [see *Architectural Digest*, April 1988], only about a mile and a half from that old tumbledown apartment. But Michael would still be a pretty simple guy whether he lived in a tent or in a palace."

Peter, on the other hand, is just the opposite. "Peter takes to opulence quite easily," says his father. "He loves to throw big parties. So each has his own identity, which I respect."

Still, father Douglas, who worked his way up from the slums of Amsterdam, New York, feels that both sons are remarkably levelheaded. "The catastrophe of success in our profession is that people become so successful so quickly, they don't make the adjustment," he says.

Douglas himself is pushing for success in new fields. In 1988 he published his autobiography, the best-selling *Ragman's Son*, and this spring Random House will publish his first novel, *Dance With the Devil*. "Writing the novel is a new ego trip," he admits. "But one of the themes is the importance of taking inventory of your life. When I take inventory—as I have one of the characters in the novel do—I begin to realize, I've had my share. I should be grateful for everything I've gotten out of life."

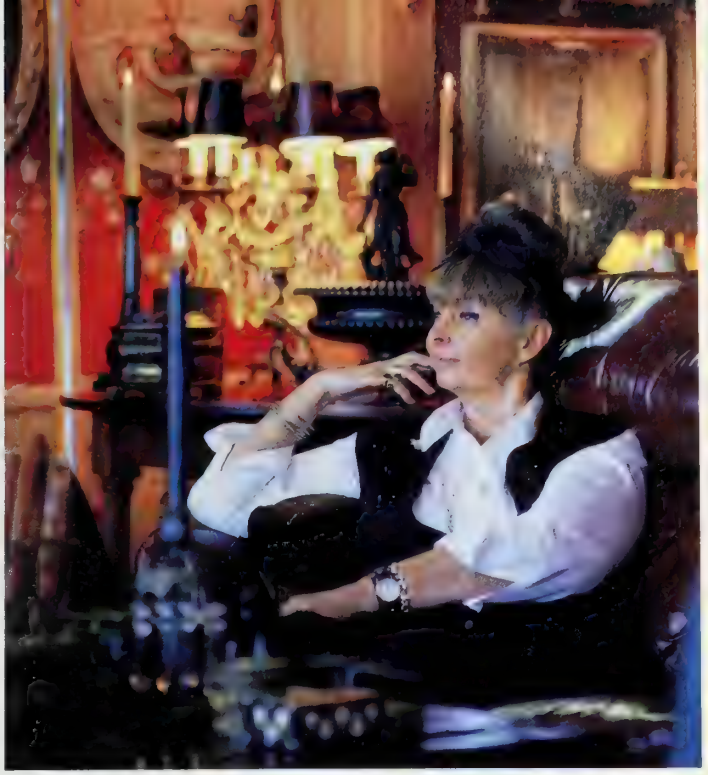
Perhaps the only thing Kirk Douglas has failed to get out of life as yet is a real Oscar to go with the "Oscar" his wife gave him. "They would make dramatic bookends," he observes. Still, he may have at least two more chances to win an Oscar—he plans to do pictures with Michael and Peter sometime in the near future. As he puts it, "Hope springs eternal."□



Irving Ravetch and Harriet Frank, Jr.

Best Screenplay Nominees for Hud and Norma Rae in Los Angeles

TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY RUSSELL MACMASTERS



For Harriet Frank, Jr. (right, in her Los Angeles house), and her husband, Irving Ravetch, a more than 30-year-long successful writing partnership has resulted in Academy Award nominations for the screenplays of *Hud* and *Norma Rae*.

Frank and Ravetch's first major collaborative success was *The Long, Hot Summer*, their 1958 adaptation of William Faulkner's novel *The Hamlet*. OPPOSITE: In the living room, a bust of Countess du Barry presides over a 19th-century chest. BELOW: A portrait hangs above the living room mantel.



JULIUS AND PHILIP EPSTEIN, Albert Hackett and Frances Goodrich, Charles Brackett and Billy Wilder, Billy Wilder and I. A. L. Diamond, Irving Ravetch and Harriet Frank, Jr.: The roster of notable American screenwriters is punctuated with collaborative teams. Something about the nature of screenplays, with their intertwining of the visual and the verbal, their rigorous structure and reliance on sharp dialogue, seems to lend itself to the debate and the play of two minds. Famous as a collaborative medium, movies are often a collaboration from the very first FADE IN.

Certainly they are for Irving Ravetch and Harriet Frank, Jr., who have been working together, line for line, for over thirty years on such screenplays as *Hud*, *The Reivers* and *Norma Rae*. Both writers came of age during the Depression—Ravetch in Long Beach, California, Frank in Portland, Oregon—and their customary escape from the grim scenery around them was, as for so many people in America in the thirties, the picture palace.

Those Saturday afternoons cast a potent spell. Irving Ravetch and Harriet Frank, Jr., both ended up studying English at UCLA in the early



"I buy things that beguile me, that remind me of early morning markets in London, of rainy nights in Paris," explains Frank. ABOVE: A 19th-century Italian bust introduces the dining room, where Regency side chairs are juxtaposed with an 18th-century-style table.

forties, but they knew each other only from afar. It was the movies that brought them together, at MGM, where Frank's mother, Harriet, Sr.—who was a story editor for Louis B. Mayer—had arranged for her daughter to join the studio's Junior Writers' Program. Ravetch was a shorts writer at the time, and he bribed a fellow wordsmith to change offices with him so that he could move closer to Frank. The two were married in 1946. Their screenwriting collaboration began in 1957, when producer Jerry Wald asked them to adapt William Faulkner's novel *The Hamlet*. The result, *The Long, Hot Summer*, was their first success.



Conrack (1974); and *Norma Rae* (1979), for which they once again received an Oscar nomination. In 1988 the Ravetches were given the Laurel Award by the Writers Guild of America for "advancing the literature of the motion picture through the years."

In his review of *Norma Rae*, Stanley Kauffmann observed that Ravetch and Frank's scripts have shown "atmospheric intelligence, an ear for kinetic dialogue, and a motion toward important troubles," and he identified social themes and the South as two frequent concerns in their work. Indeed, most Ravetch and Frank screenplays are set in the South or the Southwest, and they address the predicaments of cattle ranchers and mill workers, cowboys and country teachers. Why?

For Harriet Frank, Jr., the South is "a repository of a certain kind of romantic history, a literary ferment that's uniquely haunted by the past. Also, social concerns that are laggard in the South are most vividly dramatized there and most worthy of correction." Irving Ravetch credits Faulkner as a major influence: "Early on, we adapted three of his novels

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ABOVE: Marbleized pilasters flank the entrance to the library, whose purpose is "to distract us from the onus of screenwriting," says Frank. The portrait is of an Austrian general. RIGHT: In Frank's "English country bedroom," a mélange of fabrics, books, prints and paintings reveals a "total disregard for convention—plaid against toile, crystal against oak."



Another kind of collaboration that frequently runs through the history of the movies is that between writers and directors: Samson Raphaelson and Ernst Lubitsch, Robert Riskin and Frank Capra, and Dudley Nichols and John Ford. This past winter, with the release of *Stanley and Iris*, Ravetch and Frank brought to eight the number of movies they have made with director Martin Ritt. In addition to *The Long, Hot Summer*, they include *Hud* (1963), which won the Ravetches their first Academy Award nomination; *Hombre* (1967);

Clark Gable and Carole Lombard

A California Ranch House for the Stars of Gone With the Wind and Nothing Sacred

TEXT BY CHARLES LOCKWOOD



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

In 1939 Clark Gable and Carole Lombard bought a 20-acre ranch in Encino. The residence was later dubbed "House of the Two Gables."

AS STARS OF the silent film era like Mary Pickford, Douglas Fairbanks, Sr., and Harold Lloyd faded into obscurity in the 1930s after the advent of the talkies, so did the notion that actors and actresses must create flamboyant estates to serve as symbols of their success. The new stars of the 1930s—among them Katharine Hepburn, Gary Cooper, Ronald Colman, Joan Crawford, Cary Grant, Bette Davis and James Stewart—usually lived in handsome but hardly extravagant residences.



UPI/BETTMANN NEWSPHOTOS

Not long after the couple moved into the brick-and-frame house, Lombard began decorating in the Early American style, while Gable continued shooting *Gone With the Wind*.

Few celebrities exemplified the movie community's shift to simpler lifestyles better than Clark Gable and Carole Lombard. Gable had become one of Hollywood's most successful leading men after winning an Academy Award for Best Actor in Frank Capra's *It Happened One Night* (1934), then by starring in *Mutiny on the Bounty* (1935), *San Francisco* (1936) and *Gone With the Wind* (1939). Lombard was a popular leading lady in screwball comedies, who had ap-



from the tour buses that prowl the streets of Beverly Hills, yet still an easy drive to the studios. To reach the property, they drove through the farmland and small ranches that still characterized the western portion of the San Fernando Valley before World War II. Behind a high fence and an electronically controlled gate, the couple's own property contained acres of citrus groves and fields of oats and alfalfa, stables, a cow barn and a pigless pigsty.

The ranch house, which Carole Lombard had renovated while Gable worked on *Gone With the Wind*, featured a white-brick-and-wood-frame façade, spacious red-brick terraces and a gambrel roof.

Inside, the rooms were decorated in the Early American style. The living room had canary yellow carpeting and white-painted pine paneling, and was comfortably furnished with Early American–style sofas, quilted wing chairs, green club chairs and a variety of pine tables. The sofas and chairs were oversize to accommodate Clark Gable's large frame. One first-floor bedroom served as his office; another contained his growing collection of firearms.

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The couple (above, circa 1940) enjoyed the rural life at the ranch—Gable driving his tractor and Lombard gathering eggs in the henhouse.

"I've always wanted a place like this," Gable told Lombard. "It will be the first home I've had . . . that I can really call my own. Ma, I think we're going to be very happy here."

peared in films such as *No Man of Her Own* (1932), *Twentieth Century* (1934), *My Man Godfrey* (1936) and *Nothing Sacred* (1937).

Instead of acquiring an impressive estate, the couple moved to a twenty-acre ranch in the sparsely settled San Fernando Valley town of Encino several months after their marriage in 1939. The property, which included a nine-room house, had belonged to director Raoul Walsh and cost fifty thousand dollars.

At the ranch, Gable and Lombard enjoyed unspoiled country living, far



CYNICAL, ARROGANT, honest, brooding, notoriously tough and deeply but always secretly emotional (if a girl got lucky, he might tell her she's "good, awful good"), Humphrey Bogart's screen persona can be summed up as noble thug. Thug, of course, for all the marginal types he brought to life, the killers and the gangsters and even the cops who, in Bogart's rendition, were merely criminals who'd strayed to the other side of the law; noble for that brave and fiery independence—good guy or bad, Bogart was forever his own man.

The persona wasn't born with the person. The tight-jawed ruffian was actually the son of a physician and an illustrator. A student at the Trinity School in New York and the Phillips Academy in Andover, Massachusetts, from which he was expelled, and a seaman, second class, in the navy, where an injury to his mouth caused the famous lisp, Bogart began serving a long apprenticeship on the stage in 1920. He played a series of young men who "wore blazers, smiled a lot and had impeccable manners," according to Lauren Bacall; reviewing his performance in *Swifty* (1922), Alexander Woollcott said (and later recanted) that Bogart's acting was "what is usually and mercifully described as inadequate." He made his film debut in a ten-minute short, *Broadway's Like That* (1930), and spent the next five years dividing his time between undistinguished B movies and additional roles on the stage, a talent in search of a niche.

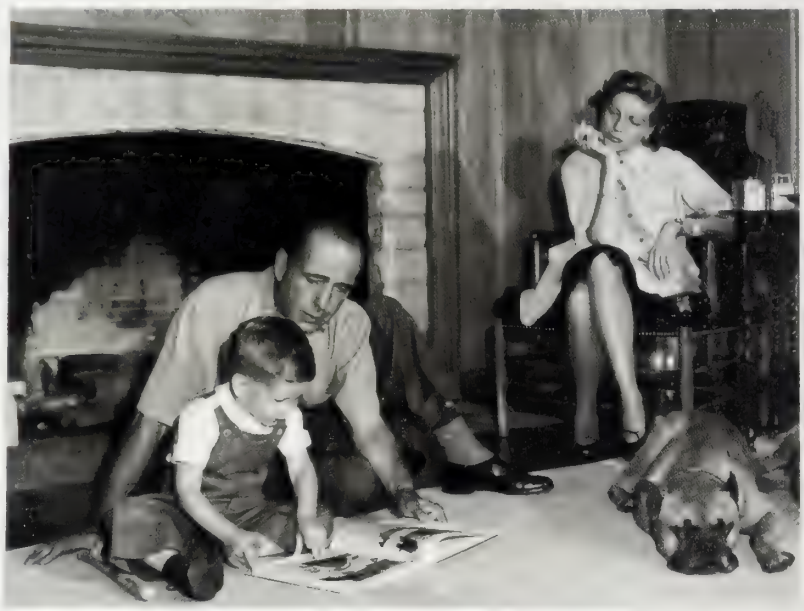
This he found in 1935 in Duke Mantee, Robert Sherwood's convict in *The Petrified Forest*. Talking out of the side of his mouth, wearing a day-old beard and a felt hat with the brim turned down, the smiling, tailored youth changed into the shady figure he was to repeat, in many variations, throughout his career. In 1936 Leslie Howard, the star of the play, insisted Bogart duplicate his part on screen, and thus one of the lasting icons of American movies was launched.

Between 1936 and 1941, Bogart made twenty-eight pictures for



PHOTOGRAPH © JERRY MOTION PICTURE AND TELEVISION PHOTO ARCHIVE

ABOVE: "We have six and a half acres here—I like the isolation," Humphrey Bogart said in 1952 of the ranch house he shared with Lauren Bacall in Benedict Canyon.



"If I had ten million dollars, I wouldn't live in a forty-room house," said Bacall. "I like cozy places." ABOVE: Bogart in the living room with son Stephen as Bacall looks on.

Humphrey Bogart and Lauren Bacall

Stars of To Have and Have Not and Key Largo

TEXT BY MICHAEL FRANK



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/WARNER BROS.

"He doesn't build barbecues or stone walls and he has no recipe for spaghetti," Bacall said of Bogart (above, in the garden, circa 1948). "We have fun with a capital *F*."

Warner Bros., but he wasn't a star until he was given a script by W. R. Burnett and a young John Huston. In *High Sierra* (1941), Bogart played a gangster with soul—he got the audience to root for the bad guy. Later that year Huston directed him as icy Sam Spade in *The Maltese Falcon*, and in 1943, on one of the most chaotic movie sets of its era, with scenes whizzing out of typewriters just as the day's filming began and an ending that had yet to be settled on, Bogart had his first romantic role as Rick, the nightclub owner in *Casablanca*. Although he was characteristically humble about the performance ("When the camera moves in on that Bergman's face, and she's saying she loves you, it would make anybody look romantic"), Bogart seemed to have stretched himself. He was nominated for his first Oscar, and he was ready, both in life and on screen, for a new kind of love interest.

He was on his third and most raucous marriage—Dorothy Parker said of the Humphrey Bogart–Mayo Methot ménage that "their neighbors were lulled to sleep by the sounds of breaking china and crashing glass"—when director Howard Hawks told him he was grooming an actress for *To Have and Have Not* who would challenge Bogie's supremacy. "I'm going to try and make a girl as insolent as you are," Hawks said. "Fat chance of that," Bogart retorted. But this was before he met Lauren Bacall. Born Betty Joan Perske in New York, she had done some work at the American Academy of Dramatic Arts, scrabbled for a few small parts on Broadway and floundered as an actress before turning to modeling. Impressed with her looks, Diana Vreeland put her on the cover of *Harper's Bazaar*, where she was noticed by Slim Hawks, the director's wife. "Listen, Sweets, you've always said you can take any girl and make a star of her," Slim challenged Hawks, who'd given Rita Hayworth her first break and encouraged Carole Lombard to turn to comedy. Hawks sent for Bacall and put her under contract to him personally. He instructed her to lower her voice and study old Marlene Dietrich movies, and gradually this tentative, nervous Galatea became direct, unflappable, sexy—"steel with curves," as Bogart said later, an ace foil for the older actor. "I just saw your test," he told her when they met for the second time. "We'll have a lot of fun together."

"You don't have to say anything or do anything. Maybe just whistle. [Pause.] You know how to whistle, don't you, Steve? You just put your lips together and blow." Has a more charged seduction ever been put on film? Bacall the pursuer, Bogart the pursued; off-screen and on, both falling in love. "Baby, I never believed that I could love anyone again," he

wrote her. "It was romantic—it was fun—it was exciting—it was all-encompassing," she remembered in her autobiography, *By Myself*. Their romance lasted through the filming of *To Have and Have Not* and, later that year, *The Big Sleep*. There were interruptions as Bogart extricated himself from his decaying third marriage, but on May 21, 1945, the two were wed on Louis Bromfield's farm in Ohio. He was forty-six, she twenty-one.

Bogart and Bacall made two more movies together, *Dark Passage* (1947) and *Key Largo* (1948). Bogart went on to extend his range in *The Treasure of the Sierra Madre* (1948); *The African Queen* (1951), in which he won an Oscar for his performance as Charlie Allnut; and *The Caine Mutiny* (1954), which brought him his third nomination. Bacall made fewer movies as she became a mother (a son, Stephen, was born in 1949; a daughter, Leslie, named for Leslie Howard, in 1952) and made a home for her new family. In 1947, after living in the Garden of Allah and then in what Bacall described as a "honeymoon house" in the Hollywood Hills, they acquired a house in Benedict Canyon.

Previously owned by Hedy Lamarr, it consisted of eight rooms, stood on six and a half acres, and had a pool, a picket fence and eight coops, where the Bogarts kept an ever-expanding population of chickens, roosters and ducks. With the help of decorator Bill Yates, Bacall did most of what *Movieland* called the "interior planning" in a mixture of Dutch, Early American and French provincial furniture. "Naturally Betty is intensely proud of her achievements . . . , and she has a right to be," the magazine reported. "It's the kind of home where you can be at ease, . . . a perfect background for two very likeable people."

Humphrey Bogart and Lauren Bacall seem to have had one of the happiest unions in a town where disheveled marriages, as Bogart's own history demonstrates, are not uncommon. "The remarkable Lauren Bacall knew who he was, let him be who he was," observed Mary Astor, Bogart's costar in *The Maltese Falcon*. "And, in return, he was at last able to give something no other woman could grab from him: his total commitment." Lauren Bacall recalled of Bogie, "He taught me how to live, that it was okay to trust. He taught me to keep going, no matter what. He did. And he is." They both are. Thanks to the screen's long-term memory, Humphrey Bogart and Lauren Bacall are still a handsome couple: clever, respectful, devoted, sexy—good, awful good. □



ABOVE: "This is the master's Mad Room," Bacall said in a 1947 interview, of the plaid-wallpapered room filled with "masculine furnishings" and photographs of the actress. "Anytime he gets peeved or wants to be alone, this is his private sanctum."

Bogart had his first romantic role as the nightclub owner in *Casablanca*.



"I've never gone along with the social structure of this town," Bogart said, "and as a result I don't have many friends who are actors." ABOVE: Bogart and his son gaze at a model of the actor's 55-foot yacht, the *Santana*. The Oscar he won for *The African Queen* (1951) stands above.

STARS IN RESIDENCE



JOHN BRYSON

LEFT: In addition to being a stage actor, Burgess Meredith has attained great respect for his multifaceted portrayals on screen. He has twice been nominated for an Academy Award—for *The Day of the Locust* (1975) and *Rocky* (1976)—and has ventured into directing stage and film.

BELOW: The recipient of the first Academy Award for Best Actress—for winning performances in *Seventh Heaven* (1927), *Sunrise* (1927) and *Street Angel* (1928)—Janet Gaynor was an early representative of Fox studios.



MARC WANAMAKER/BISON ARCHIVES

BELOW: After silent films, Wallace Beery (here, with his second wife, Rita Gilman) succeeded in talkies with a nomination for *The Big House* (1930). A year later, he won—in a tie with Fredric March—an Oscar for *The Champ* (1931).



PHOTOFEST



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ABOVE: Danish-born Jean Hersholt played in silent films and talkies. Always a humanitarian, he set up the Motion Picture Relief Fund, and he received a 1949 special Oscar. Hersholt's death in 1956 prompted the academy to name a philanthropic award after him.

BELOW: As a child actress, Joan Blondell toured the United States, Europe, China and Australia, performing with her parents. After starring with James Cagney in a Broadway musical that was later adapted for the screen, Blondell acted in numerous Warner Bros. films, including the popular *A Tree Grows in Brooklyn* (1945). She received an Oscar nomination for *The Blue Veil* (1951).



CULVER PICTURES



JOHN BRYSON

ABOVE: Lee Marvin achieved prominence primarily as an actor in westerns. His dual role in *Cat Ballou* (1965), which won Marvin an Academy Award as Best Actor, brought him great popularity during the 1960s and 1970s.





PHOTOGRAPHY COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/MGM COLLECTION/TURNER ENTERTAINMENT CO

Joan Crawford

The Best Actress for Mildred Pierce in Her Polished Brentwood Residence

TEXT BY ANNE EDWARDS



Crawford decorated her house in what she called "the apotheosis of taste."

OPPOSITE BELOW AND OPPOSITE, ABOVE LEFT: Joan Crawford's Georgian-style house on Bristol Avenue in Brentwood, which she owned for three decades. She had been living on Roxbury Drive in Beverly Hills, but when stardom demanded a grander lifestyle, Louis B. Mayer—in a transaction not uncommon for studio chiefs eager to perpetuate the myth of stardom—loaned her $40,000 to buy the house.

When she bought the house in 1929, she furnished it in "green and gold, silks and brocades," hoping to achieve the sophistication she lacked, wrote one biographer, but she later called her efforts a "hodgepodge." OPPOSITE: Crawford, posing beside her ornate gilt grand piano, had taken voice training so that she would be considered for singing roles.

BELOW: Crawford with her dachshunds. In 1945, two years after leaving MGM—where her career was in decline—and joining Warner Bros., the actress won an Oscar for *Mildred Pierce*. Director Michael Curtiz cast her against type. "The role of Mildred was a delight to me," Crawford said, "because it rescued me from what was known at MGM as the Joan Crawford formula. I had become so hidden in clothes and sets that nobody could tell whether I had talent or not."



"EVERYTHING I EARN, I spend!" Joan Crawford once told a reporter visiting her fashionable Brentwood house in the mid-1930s. The previous decade, after starring in such films as *Sally, Irene and Mary* and *Our Dancing Daughters*, she had become the personification of the Charleston-dancing flaming youth. But during the Depression years, Joan Crawford's appearances in *Grand Hotel*, *The Gorgeous Hussy* and *Mannequin* made her the incarnation of the hard-knocks working girl greedy to join the privileged class. And her film life mirrored her own experience.

Born Lucille Fay LeSueur in San Antonio, Texas, she had worked as a laundress, waitress and shopgirl to help finance her dream of a stage career. After winning a Charleston contest, she joined the chorus line of a Broadway show, where she was spotted by an MGM talent scout and signed to a film contract. The name Joan Crawford was the result of a studio publicity contest. The newly christened Crawford felt the name had class and adapted quickly to her new self-image.

The rapid growth of the motion picture industry in Hollywood had produced an expanding group of performers who were staying in one place. Movie actors instantly ceased to be transients—troupers traveling from theater to theater and city to city. For the first time, actors could acquire land and live in permanent homes. The stars among them earned enormous salaries, and the studios—believing that the public wanted their movie royalty to live in palaces—loaned their top names huge sums for a suitable abode, an act of generosity that gave moguls like Louis B. Mayer a convenient hold on their stars.

Crawford bought the Brentwood house in 1929, and she was as fiercely competitive with her neighbors as she was with Metro's other female stars—Jeanette MacDonald, Jean Harlow and Norma Shearer. Pickfair, the estate belonging to Mary Pickford and Douglas Fairbanks, Sr., was just "up the road." Barbara Stanwyck and her first husband, Frank Fay, lived in a walled mansion across the street, and in the 1930s and 1940s Shirley Temple, Cole Porter and Laurence Olivier were neighbors.

Many of the movie star homes of this era were costly, gaudy and bizarre—English manors with French drawing rooms, Spanish patios, Italian gardens, Greek sunrooms, Swiss kitchens, the de rigueur Mexican-tiled swimming pool, Palm Beach cabanas—and were staffed by English and Japanese

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To those who shared the house, it was a citadel of unhappiness.

Joan Crawford and well-known Hollywood decorator William Haines, a former actor. He convinced her to completely transform her Brentwood house and to abandon her collection of 2,000 dolls. At one point Crawford removed all the bathtubs, saying that it was "unsanitary to sit in one's bathwater."



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CECIL B. DE MILLE

Hollywood Residence of a Master Showman
continued from page 139

intimidating presence at the studio, was for her a kindly old man who never lost his patience with children and prowled through the house in the middle of the night to make sure they were well tucked in.

The house was where he entertained heads of state, industry leaders and military heroes. The rose garden was the setting for family weddings and publicity photos of young actresses: A scene for the 1927 *King of Kings* was shot in the olive grove beyond. Over the years, satellite houses were built on the estate, usurping the pool and stables. W. C. Fields, Deanna Durbin and Anthony Quinn developed neighboring properties. But the illusion of a sparsely populated arcadia, crowned with the Hollywood sign and the Griffith Observatory, has been preserved.

The office and screening room were De Mille's domain, but it was his wife, Constance, who ran the house and who furnished it with such dignity and restraint. She had met Cecil in the theater, after shocking her proper New England family by deciding to make her career on the stage. As soon as they married, she gave up acting and devoted her life to his welfare, staying up all night if necessary to make cocoa for him when he returned from the studio.

Cecil B. De Mille was too canny a showman to be taken in by his own hyperbole; throughout his life he moved gracefully from directing casts of thousands to the quieter pleasures of family and friends. Not everyone understood the distinction between the public and the private man. Most De Mille films boasted a risqué bathtub sequence; Gloria Swanson's career was enhanced by her tasteful disrobings; Claudette Colbert bathed luxuriously in a vast pool of asses' milk (which curdled on the second day). Décor achieved dizzy heights as De Mille voyaged back in time. But to the disappointment of credulous visitors, there were no marble nymphs or gold fittings in his own baths. □

BUSTER KEATON

An Italian Villa for The Great Stone Face
continued from page 143

dulged this fascination with things mechanical all over his property. He built a playhouse replica of the mansion for his two boys, and he gave them battery-propelled roadsters to drive around the grounds. He engineered a gently winding brook that could be turned on and off with a switch, and he stocked it with trout. He also rigged a drapery so he could swing from upstairs gracefully down into the living room, aping the swashbuckling acrobatics of his neighbor Doug Fairbanks.

The house boasted several salons, five bedrooms, a banquet hall, a billiards room, a projection room and staff areas. There were beautiful gardens and an aviary. With nearly thirty rooms in all, the Italian villa was completed and furnished to Natalie's specifications in 1925. Cost was the then-incredible sum of three hundred thousand dollars. Natalie had wanted a showplace house to compete with those of her sisters, and architect Gene Verge certainly gave her one. The finished product is prominently featured in Keaton's 1931 film *Parlor, Bedroom and Bath.*

As the 1920s drew to a close, the festive tempo of life for the Keatons was quickening. So was the constant entertaining, and Buster was center stage. With the arrival of two young sons came Natalie's powerhouse sisters, hovering over them and pampering them. Buster disapproved, and he and Natalie grew apart.

Roughly coincident with the advent of sound in movies, his hands-off producer and brother-in-law, Joe Schenck, assigned Keaton's contract to Nicholas Schenck, Joe's brother, who ran Loew's, which owned the mighty MGM. Keaton had achieved his success in films by exercising total creative control over all aspects of his art. Suddenly, it was gone. Keaton could not create his distinctive, spontaneous style of comedy in a factory that manufactured films on an assembly line the way MGM did. But no one understood.

Slowly, painfully, Buster Keaton was crushed. He descended into alcoholism, poverty and despair. Natalie divorced him, had their two sons' names changed to Talmadge and sold the Italian villa. His career in eclipse, Keaton was a forgotten man by the late 1930s. He struggled through cheap comedies. He wrote gags for MGM and 20th Century-Fox. He made a living, remarried and never once complained. After the war he made a modest comeback with supporting roles in *Sunset Boulevard* and Chaplin's *Limelight.*

Meanwhile, when a younger actor named James Mason was making *A Star Is Born,* he learned the Italian villa was for sale. A great admirer of Keaton, he couldn't close escrow fast enough. Intermediate owners such as Barbara Hutton had failed to discover a secret panel to a film storage vault in the projection room. There Mason found old and dangerously flammable 35-mm nitrate film prints of Keaton's masterpieces, which no one else, including Keaton, had bothered to save. Some of the original negatives had been carelessly stored and accidentally ruined, while the balance had been purposely destroyed because Joe Schenck couldn't be bothered paying a storage bill.

Mason rescued the precious surviving prints and gave them to Keaton. A man named Raymond Rohauer was then running classic films at the Coronet Theatre in Los Angeles, and one day in 1955 Keaton casually invited him to inspect some "old films" he had out in his garage. "I want to put some electric trains in here," he said. "You want this stuff?"

Rohauer was shocked. Most of the subjects were even then considered lost. Rohauer transferred the decomposing nitrate films onto safety stock, organized a corporation to exploit these restorations for Keaton's benefit, and launched Keaton retrospectives around the world. Before he died in 1966, Keaton was able to enjoy the beginning of the critical and popular devotion his rediscovered work so richly deserved. □

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MGM's Archetypal Studio Head at Home
continued from page 145

within a sandy sprint of the water.

Used to instantaneous results, Mayer did not want to wait for construction crews to build his house. He had a production manager at the studio who liked to say, "Rome wasn't built in a day; it took us a week." And MGM had under contract a brilliant art director—not an architect—named Cedric Gibbons. Observing that Hollywood was unionizing, Mayer broke ground right away.

Floodlights were ordered onto the sixty-foot-wide lot. Three shifts, at work seven days a week for six weeks, completed the twenty-room Spanish villa. It had four bedrooms and thirteen onyx-and-marble baths. The house gave the impression of prosperity without grandiosity; the furnishings aimed for an air of tradition. There were dark wood beams and floors, white stucco walls a foot thick, and a wrought-iron balcony that overlooked the Pacific Ocean for Mayer's wife, Margaret.

The house was finished in the nick of time. By its completion, a basic studio agreement was in force, signed by the major Hollywood studios and the labor unions. Sensing that the ensuing years would be racked with labor strife, Mayer invited a few industry leaders to his new house to discuss the establishment of an organization that would mediate disputes and stand as watchdog over the industry at large. The idea blossomed into an Academy of Motion Picture Arts and Sciences, among whose functions would be the annual presentation of awards of merit. Cedric Gibbons was called upon again to design the statuettes.

As studio head, Mayer was never eligible for an Oscar. But from the academy's inception until his death, there was hardly a year in which MGM did not have at least one film—and often as many as four—nominated for Best Picture. His studio took home the top trophy six times in the academy's first fifteen years; its winner for 1939, *Gone With the Wind*, had to compete against such other home product as *Goodbye, Mr. Chips*, *Ninotchka* and *The Wizard of Oz*.

By 1950 the studio system was collapsing—mostly because of television and trust-busting—and Louis B. Mayer's days at MGM seemed numbered. In fact, on Oscar night, March 29, 1951—when the academy presented Mayer with an Honorary Award "for distinguished service to the motion picture industry"—there were already rumors of his imminent departure from the studio.

In 1957 Mayer plotted a return to MGM; but it failed, and he died only weeks later. MGM discovery Peter Lawford eventually bought his former boss's Santa Monica house, and it became a favorite vacation spot for his brother-in-law President Kennedy. □



Bahamian Registry

Deft Director of *Ninotchka* and *Heaven Can Wait*
continued from page 151

hearsal, which may have led Garbo to call him the only great director she ever had. And on his sets he was always vivid and entertaining. He would don an actress's clothes to show her how to walk in them or else sketch a performance. Claudette Colbert remembers how he sat down in Gary Cooper's lap and played the onion scene in *Bluebeard's Eighth Wife* (1938). "He said to me, 'She's drunk and she's eating onions,' and acted out grabbing a bunch of scallions and shoving them in his mouth and turning to wait for Gary's kiss. I laughed until I cried."

At home, Lubitsch seems to have been equally gregarious. Antiques dealer Walter Laemmle, nephew of the founder of Universal Studios, recalls spending "fifty-two Sundays a year . . . all of them festive" with Pola Negri and agent Paul Kohner and a whole gaggle of German expatriates during the mid-twenties at Lubitsch's house on Beverly Drive. Lubitsch's daughter, Nicola, has the guest book from the Bel-Air house where he moved after his first divorce in the mid-thirties: Endless lunches and dinners were attended by Basil Rathbone and Fritz Lang, Claudette Colbert and Janet Gaynor, all of whom left sloping or spidery or faded inscriptions; only Garbo, someone noted after a luncheon on November 5, 1939, refused to sign.

Designed by Walter G. Willrich, a friend of Lubitsch's who was not a professional architect, the hybrid Mediterranean on Bel Air Road was a mixture of grand and informal, with a two-story entrance hall and exposed beams, red tile floors and hand-smoothed white plaster walls. It was a handsome house, according to Nicola Lubitsch, but an impractical one: Her mother's bedroom was over the kitchen, and there was a tangle of halls and no service staircase. "Daddy loved the house," she recalls, but since "possessions didn't mean anything to him," he entrusted the decoration to set designer Harold Grieve, who had worked on a number of Lubitsch's silent movies. Grieve produced a species of Hollywood rustic: studded leather furniture manufactured in his workshops, wall fixtures of iron and tin, lampshades stitched with suede thread. The man who had, according to Samson Raphaelson, "an unerring eye for style, from the surface of clothes and manners down to the most subtle intonation of an aristocrat's heart" seems to have been content to focus that eye on what mattered, and what would last. The rooms on Bel Air Road don't have anything like the élan of Melvyn Douglas's swank Parisian bachelor pad, or Ninotchka's ridiculous hat, or Garbo's splendid laugh. These are the truer incarnations of the Lubitsch hand. They always will be.□

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Producer of Best Pictures *Gone With the Wind* and *Rebecca*

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was time to launch an independent film company of his own, and created Selznick International. In July 1936 he paid fifty thousand dollars for the screen rights to Margaret Mitchell's first (and only) novel, *Gone With the Wind*. For the next two and a half years he devoted much of his time, talent and energy to what was to prove to be his magnum opus.

Meanwhile the Selznicks stayed on in their Beverly Hills residence, where Irene's management was detailed, tasteful and filled with "grace under pressure," considering the work habits of her husband. David Selznick did like to entertain, and he and Irene made their dinner parties and regular Sunday afternoon and evening gatherings "productions" that were carefully orchestrated—but not overly lavish or formal.

The Selznicks specialized in Sunday parties. Tennis would begin at about two in the afternoon, played on a sunken court that gave the shots a marvelous resounding quality. (The Selznicks had been impressed with art director Cedric Gibbons's sunken court and insisted on installing their own.) The court had lights, but only once were they turned on at night, and that was for Garbo, who had an urge to play after the preview of *Anna Karenina*.

Following afternoon tennis and swimming, there often would be about thirty for supper, and the festivities might go on past midnight. David Selznick was always an enthusiastic and ebullient master of revels, hating to see the evening end. In fact, Irene Selznick recalls that just after the last guest departed, David would say, "I can hardly wait for next Sunday!" At one or two in the morning, she did not share his anticipation.

After *Gone With the Wind* and *Rebecca*, Selznick was at the zenith of self-confidence. During the 1940s he produced only a few films—*Since You Went Away* (1944), *Spellbound* (1945), *Duel in the Sun* (1946), *The Paradine Case* (1948) and *Portrait of Jennie* (1948). Three of these starred his protégé and second wife, Jennifer Jones.

Selznick and Irene were divorced in 1948, and she settled in New York, becoming a producer of such outstanding plays as *A Streetcar Named Desire*, *Bell, Book and Candle* and *The Chalk Garden*. She sold the house on Summit Drive in 1953.

During the 1940s and 1950s, David Selznick began to do all of the writing on many of his films himself, and he hovered about the set during shooting, criticizing and second-guessing the director (except Hitchcock)—something he did not indulge in, for the most part, in the 1930s.

In the mid-1950s Selznick threw himself into a production he had long contemplated—a remake of Hemingway's *A Farewell to Arms*. He hired John Huston to direct and arranged for production in Italy. In March 1957, shortly before shooting was to commence, Huston was hit with one of Selznick's famous memos, which began, "I am most desperately unhappy about the way things are going. . . . I am not asking you to resign; I am merely telling you the only circumstances . . . under which I think you can continue," and went on for sixteen single-spaced typewritten pages. Not unexpectedly, Huston resigned. Selznick told the press: "I am the producer and must produce. In Mr. Huston I asked for a first violinist and instead got a soloist."

The finished *A Farewell to Arms* was hardly in the class of the producer's *Gone With the Wind* or several of his other fine films. But it was to be his last personally produced picture. In June 1965 he died of a heart attack.

Haunted for a long time by the fear that he would never make another film that would rival *Gone With the Wind*, Selznick had often predicted, not without humor, that the banner over his obituary would read, "Maker of *Gone With the Wind* Dies."

On June 23, 1965, the day after his death, *The New York Times* declared in a front-page headline: "David O. Selznick, 63, Producer of *Gone With the Wind*, Dies." □



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FRANCES MARION

A Mediterranean Villa for the Writer of *The Champ*
continued from page 175

ding cake. Pine trees studded every tier, while on top rose a huge house with a drawing room two stories and a half high, rare tapestries on the walls, an aeolian pipe organ, and windows overlooking five acres of lawn. Beautifully laid out on the terrace were a tiled barbecue, an aviary, and a hundred-foot swimming pool. Fred and his horses and I had gone Hollywood!" And they unabashedly loved it all, living like honeymooners on "The Enchanted Hill" . . . until his sudden death from pneumonia on Christmas Day, 1928.

Frances Marion threw herself into her work, and no writer proved more essential to Hollywood's successful transition to talking pictures. She wrote the screenplay for *Anna Christie*, the first film in which "Garbo Talks!" That same year, she wrote the original story and screenplay for *The Big House*, the archetypal prison picture, and won the Academy Award for Writing in but the third such contest. Two years later, she won again for *The Champ*, her wildly successful story of a kid who believes in his father, a washed-up boxer.

Upon learning that her friend Marie Dressler was flat broke, Marion wrote a vehicle specifically for her and put her career back on track.

Frances Marion was nominated for an Academy Award (1932–33) for *The Prizefighter and the Lady*, and worked on another two dozen movies over the next twenty years, including *Dinner at Eight* and *Camille*. But the Academy Award presentation that almost certainly meant the most to her was in 1931, a ceremony at which she wasn't even a nominee.

Four years earlier, Frances Marion had received a letter about her friend Marie Dressler, the oversize comedienne who had met some success in silent pictures but then had disappeared from the screen. Upon learning that Dressler was, in fact, flat broke, Marion wrote a vehicle specifically for her, *The Callahans and the Murphys*, and managed to put her career back on track.

But the real moment of triumph came after that. While working on the script of an original story called *Min and Bill*, which she wrote secretly on speculation, Marion heard that another friend, Lorna Moon, was dying of tuberculosis. A novel Moon wrote called *Dark Star* brought her enough money to live in a proper sanatorium, but she was counting on the sale of the movie rights to pay for a miracle cure in Arizona. Frances Marion knew that no studio would ever buy this dour Scottish tale, but she nonetheless appeared at an MGM production meeting to sell them on the book. Then, instead of summarizing *Dark Star*, which none of the executives around the table before her had read, Marion launched into a most animated telling of *Min and Bill*; she pitched it as a vehicle for Marie Dressler and Wallace Beery. MGM agreed to purchase it for seventy-five hundred dollars if Marion would "adapt the novel." Lorna Moon left for Arizona to recover.

Min and Bill was nominated for but one Oscar—Best Actress. Norma Shearer, herself a nominee that night, presented the award to Marie Dressler, who only four years earlier had been unemployable. Amid the wave of applause, the winner looked over to Frances Marion, who beamed a "triumphant I-told-you-so smile." Unfortunately, Lorna Moon, who got credit for writing *Min and Bill*'s source material, could not attend the ceremony. Two weeks before the picture opened, she had died. □

GARY COOPER

Best Actor in *High Noon*
continued from page 179

geant Alvin C. York—"the greatest civilian soldier of the war"—and took home the Best Actor Oscar. He also became the biggest star in America, with such bigger-than-life roles as Lou Gehrig in *The Pride of the Yankees* (1942, for which he was nominated for another Academy Award) and Robert Jordan, Hemingway's hero in *For Whom the Bell Tolls* (1943), which earned him a fourth Oscar bid.

After a decade of so-so, box-office-duty pictures, Cooper's career got a shot in the arm. *High Noon*, in 1952, was a different kind of western, an adult story in which moral courage was as important as the physical. A new Cooper emerged—a middle-aged man facing crises of conscience—and the actor received his second Academy Award. Moral dilemmas continued to weigh heavily on the Gary Cooper persona in the fifties, in such films as *Friendly Persuasion* and *Love in the Afternoon*.

At the Oscar ceremony in 1961, director William Wyler announced an Honorary Award for Gary Cooper, "the kind of American who's loved in the four corners of the earth." The recipient was not present for the occasion. And when his friend Jimmy Stewart held back tears in accepting the award on his behalf—"We are all very proud of you, Coop. All of us are tremendously proud"—the audience got the sense that the great screen idol might be very sick.

In *High Noon* a new Cooper emerged—a middle-aged man facing crises of conscience.

Cooper was flooded with well-wishing messages, including a call from Ernest Hemingway, who was in Idaho, also facing death. "I'll bet," Coop told Papa, "I make it to the barn before you do." He did, only weeks later—dying of cancer six days after his sixtieth birthday. □



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THE REAL ONE

EDWARD G. ROBINSON

Star of *Double Indemnity*
continued from page 183

hours spent in galleries and museums. He never bought a canvas that didn't appeal to him emotionally; he never took advice about what pictures to acquire; he believed a collector should be discerning enough, courageous enough to say, "I'm sorry, M. Renoir, this painting is not up to the standard of a Renoir."

He was a tenacious collector. After his divorce from Gladys Lloyd in 1956, Robinson was forced to sell the entire collection (to Stavros Niarchos, for more than three million dollars; at the time, it was the largest sale in more than twenty-five years), relinquishing his most prized works, including Cézanne's *The Black Clock* and van Gogh's *Père Tanguy*, whom Robinson thought he resembled. But he began again at once, buying back fourteen of the lesser canvases and then building from there. Although the second collection didn't have as many stars as the first, it was nonetheless assembled with great discernment and included works by some of Robinson's favorite artists: Rouault, Pissarro, Modigliani, Vuillard.

Edward G. Robinson was a rare gangster. Behind the cigar and the snarl, there was a man who responded deeply and emotionally to beauty. "My paintings . . . cost all the years of my life," he said. "Late at night, when the house is quiet, when the last guest has gone, I go into my living room and sit down among these quiet friends, and we study each other very gravely, and I hope with mutual pleasure." If paintings could articulate an impression of their owner, it seems likely Robinson's would say that the pleasure was mutual indeed. □

Robinson had a sharp eye, honed by long hours spent in galleries and museums.

JAMES CAGNEY

Yankee Doodle Dandy's Best Actor
continued from page 185

Me or Leave Me (1955), was, in fact, one long scrap. For indeed, the studio did not understand what he was about and what it was that made him so popular. It was not that he was so tough. No, the thing everyone sensed about him was the sweetness, the capacities for love and even social responsibility that lay just beneath his wild-child surface. There was scarcely a picture (outside of *Yankee Doodle Dandy* [1942], the film for which he won the Best Actor award, and virtually the only one he would later recall with unalloyed pride) in which he did not have to fight with the studio or rewrite or conspire with the director to make it fit his conception of his screen persona.

For whatever their ostensible subject (and Cagney played everything from truck drivers to boxers to manic screenwriters for Warner Bros.), most of his pictures were finally about the taming of his raging id, a task that required not only the intervention of a good woman but, very often, Pat O'Brien, a superego made manifest in priestly vestments or an officer's uniform. When the psychological imperatives of the script made reformation impossible, then Cagney would invest his character with madness, as he did in his first great gangster film, *The Public Enemy* (1931), and his last, *White Heat* (1949)—carefully placing the figures he portrayed beyond morality, and himself beyond moral condemnation for playing them, and making them so damnably attractive.

But this business of insisting on his own vision was draining and degrading, and though James Cagney loved his little Beverly Hills house, it became his habit to desert it the minute he finished his studio assignment of the moment. For he had two other residences back East—farms in New York's Dutchess County and on Martha's Vineyard. They were equally traditional in design, equally book-strewn, equally unpretentious. But they had the acreage he required for his agricultural hobbies, raising Morgan horses and Highland cattle. Like the Beverly Hills house, each also had an outbuilding where he could paint, putter and poeticize (he scribbled observant doggerel all his life) alone.

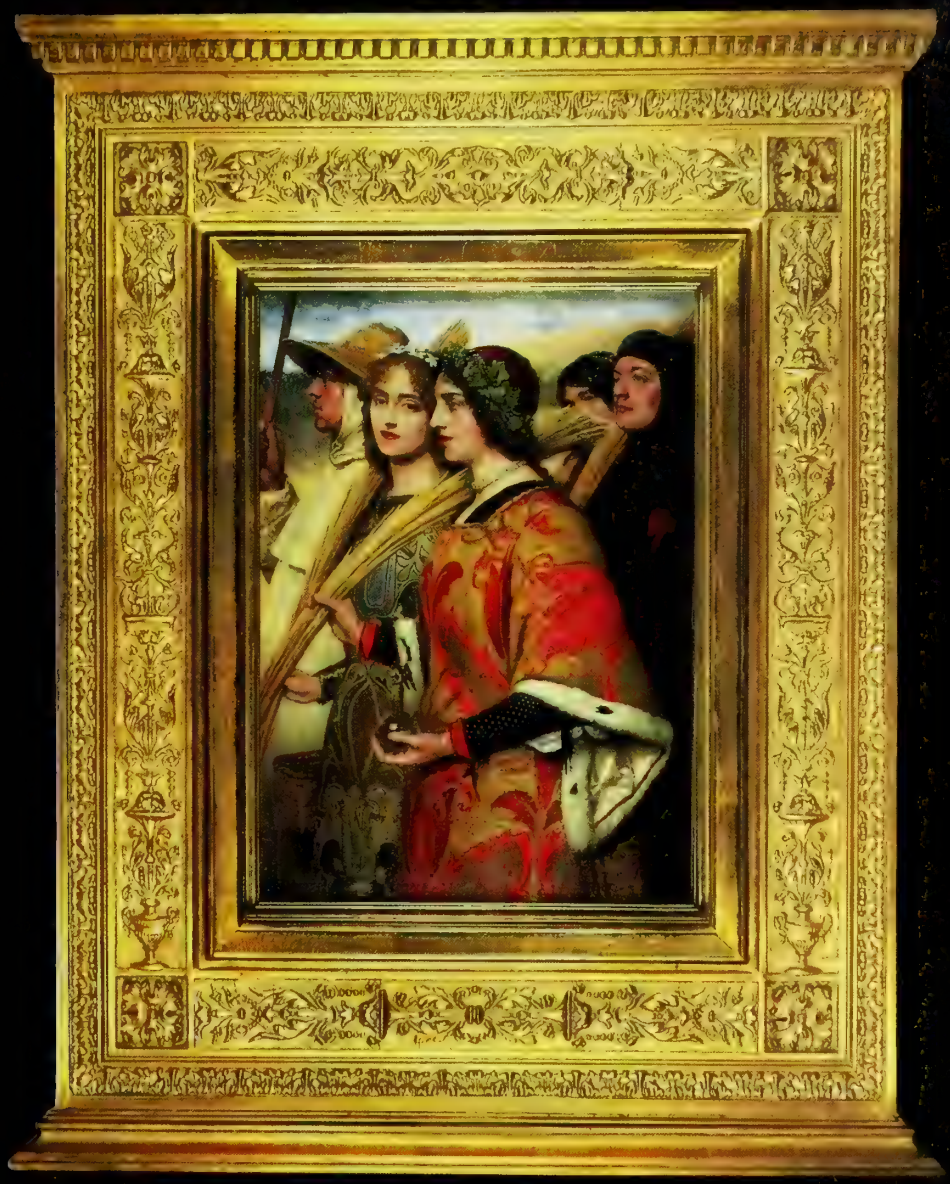
Pat O'Brien, who was his lifelong pal as well as his costar, always called him "a far-away fella," by which he meant that Cagney had a taste for not only geographic remoteness but psychological remoteness as well. As the years wore on, the need for isolation became the dominant force in his life. It prompted his premature withdrawal from the screen (in 1961, when he was only sixty-two, after an unhappy experience making *One Two Three*), caused him to withdraw from his former busy involvement with social issues, and in his last quarter-century, made him something of a recluse, available only for the most part to an ever-dwindling number of his old friends.

During his long career (his last role was a small part in *Ragtime* in 1981), James Cagney cared greatly. And as a result, he had been greatly cared for by everyone who loved the movies and recognized that his was one of the few utterly unique presences in them. But all he would say (over and over again) was, "It was just a job." In his mind, somehow, he was a loser, a man who had been unable to impose his will, his best sense of himself, on his work, and in his later years had turned the righteous anger he had once thrust outward in on himself.

And yet every winter James Cagney and his wife journeyed back to the Hollywood he claimed to despise and took up residence in their Beverly Hills house. It was not easy to do, for they were afraid to fly and made the long trip across the country by car. But there, quietly, discreetly, James Cagney would reestablish contact with (to use an old-fashioned term) "the movie colony." There the remaining friends from the old days would gather to reassure him that the present was, in its own way, as deplorable as the past, and that throughout his life he had indeed done the right thing. □

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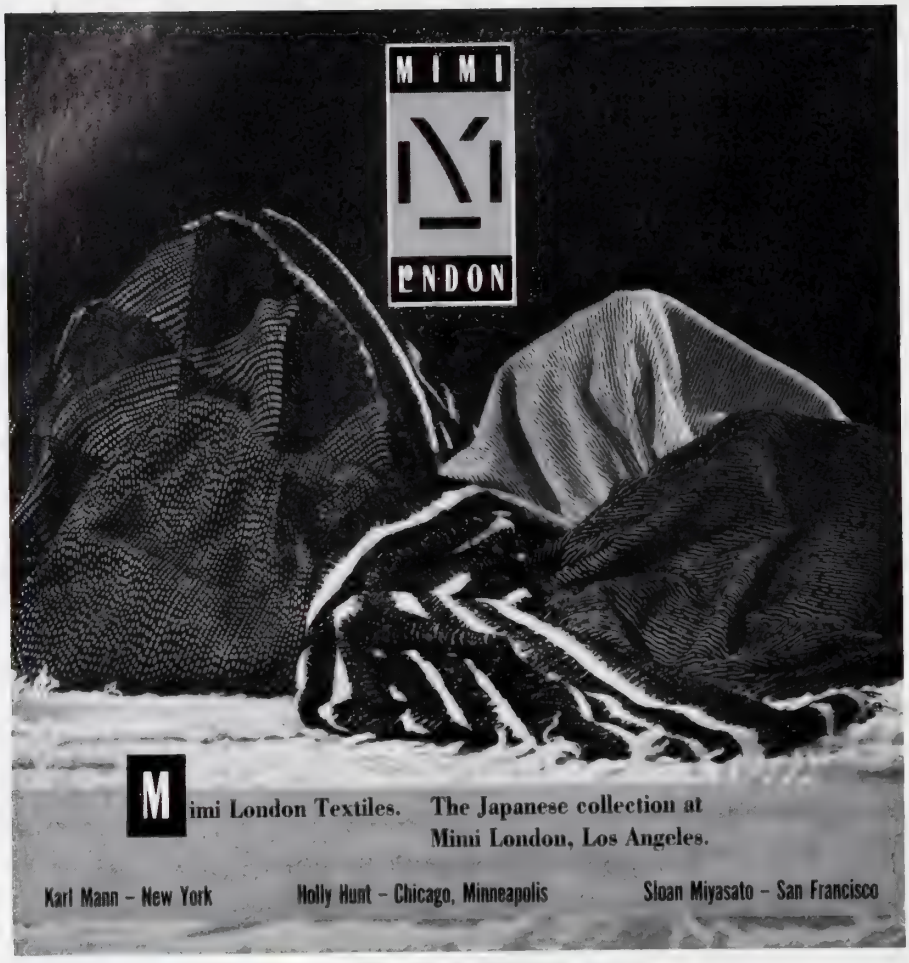
NOTE: He was elected Associate of the Royal Institute of Painters in Watercolours in 1867, full member in 1870. He served as its President from 1884 to 1899 and from 1909 to 1916. He was elected to the Royal Scottish Society of Painters in Watercolours in 1884 and to the Royal Institute of Oil Painters in 1883, also serving as its President in 1883. He was knighted in 1885.

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continued from page 196

good together," understates Miss Hepburn—that it inaugurated a series of eight more pictures in which they teamed, five of them in the forties alone. They were battles of the sexes that were both physical and verbal—the energetic and nimble Hepburn alongside the unflappable, flat-footed Tracy. Their private love affair bloomed on-screen for the next twenty-five years.

Into the fifties, Hepburn tacked a new course for her career. She began to play spinsters, old maids who opt to take an emotional chance. She proved exceptionally fetching at it, earning Oscar nominations for *The African Queen* (1951), *Summertime* (1955) and *The Rainmaker* (1956).

Then she played a succession of mothers, each potent in her own way. She received her eighth Academy Award nomination for portraying the bizarre Violet Venable in *Suddenly, Last Summer* (1959), her ninth for her role as the haunted Mary Tyrone in *Long Day's Journey Into Night* (1962) and her tenth playing Christina Drayton in *Guess Who's*

At Fenwick there is a sense of being adrift at sea.

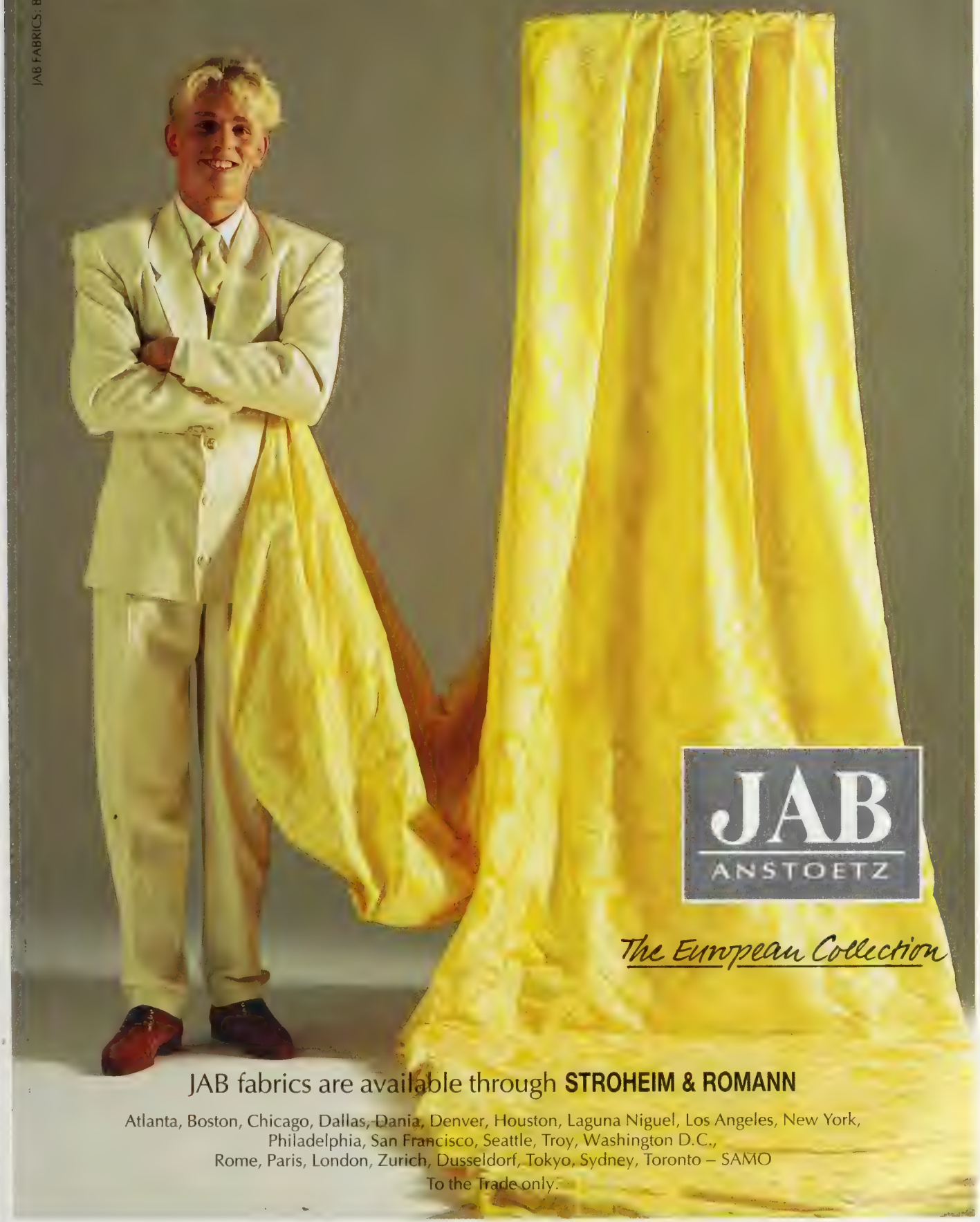
Coming to Dinner (1967). Her victory for that role was especially poignant, because Spencer Tracy did not live to see the film's release.

Hepburn adopted Tracy's house, which had for years been her base in California. It was a rental, George Cukor's guesthouse—and, like her place in Connecticut, was simple and comfortable, and fully equipped with fireplaces. Hepburn was not there for long. She quickly moved on to Ireland, Wales and France to make *The Lion in Winter* (1968), for which she won an unprecedented third Best Actress Academy Award.

continued on page 294

BASKING IN THE DAMASK

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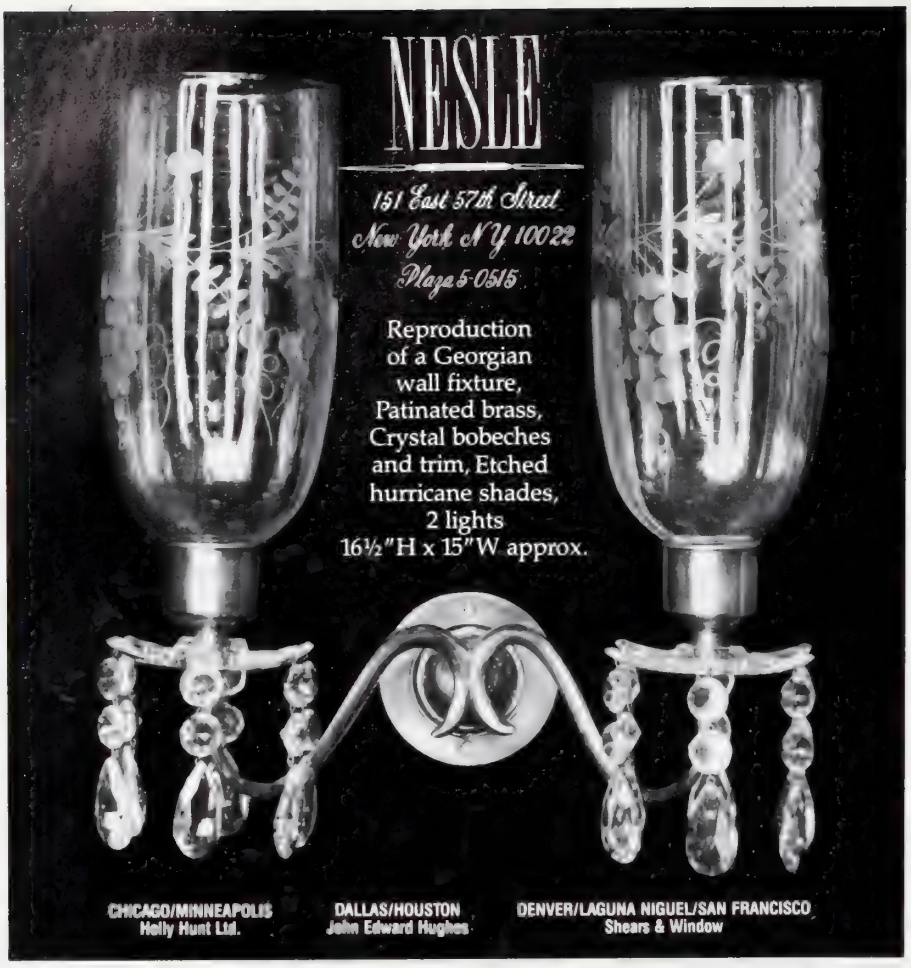


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Four-Time Best Actress
continued from page 292

And she embarked on yet another decade of films—playing opposite the few remaining leading men with whom she had never worked, including John Wayne and Laurence Olivier. There were triumphant returns to Broadway and film adaptations of classic plays. At the start of the eighties Hepburn appeared in *On Golden Pond*, for which she received her twelfth Best Actress nomination. Phenomenally, she won the award, her fourth—a half-century after winning her first.

She has worked steadily over the last decade. Her life gallops—as it has for almost sixty years—at screwball-comedy pace out of her home in the Turtle Bay section of Manhattan, an East Side square block whose houses are backed by a common garden. Miss Hepburn's town house rises four stories. Overlooking the garden, the second-story rear living room—with its comfortable chairs, canvas-covered sofa, and fireplace—is where people gather. The floor is covered with multicolored Turkish rugs—"because a lot of food is served there; and

Hepburn's life gallops—as it has for almost sixty years—at screwball-comedy pace.

when people spill, it doesn't show."

Katharine Hepburn is still listening to the song of life. She busily sifts through piles of scripts for a worthwhile role, but she sees mostly humorless depictions of rest homes and countless versions of *The Aspern Papers*, including, she complains, "a pornographic one." She writes every day; and she mans the hearth every night, entertaining a few dinner guests—anyone who fascinates her, from Martina Navratilova to Michael Jackson. "Say that she likes fireplaces," Hepburn says of herself, "because she's preparing to go to hell!" □

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MELVYN DOUGLAS

Best Supporting Actor in *Being There*

continued from page 213

Hesselberg, the son of a Russian-born concert pianist and a Kentucky southern belle of Scottish descent. When a producer made him change his name in the 1920s, he chose Douglas, his maternal grandmother's name. He started his career in the time-honored manner on the road, got his Broadway break in 1928 playing a gambler in the murder melodrama *A Free Soul*, went to Hollywood when *Tonight or Never* was bought as a vehicle for Gloria Swanson, and between 1931 and 1942 made forty-five movies.

In Douglas's old age an interviewer described the Riverside Drive apartment in New York where he and his wife settled after they sold their California property: "With its faded Oriental rugs and well-worn furniture, [this living room] has the look of a place where people actually sit and read the paper and listen to Stravinsky on the record player and argue with friends."

Ironically, despite Douglas's determination to remain a gypsy, his later residence reflected, as did that comfortable ranch house in the Hollywood Hills, a quality that could only be called integrity. It was Douglas's integrity that may have made him uncomfortable with the idea of a big house in the first place.

"The life of an actor might be seen, with some accuracy, as a series of temporary but passionate involvements," as he said. Despite his misgivings, the passionate involvements of his life—his family, his political convictions—were reflected in his homes just as surely as his involvement with his art was reflected in his work. His work, of course, was the great commitment he acknowledged. There the integrity shone through. In 1963 Bosley Crowther wrote in *The New York Times* about *Hud*: "Melvyn Douglas is magnificent as the aging cattleman who finds his own son an abomination and a disgrace to his country and home. It is Mr. Douglas's performance . . . that helps fill the screen with an emotion I've seldom felt from any film."□

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The Santa Monica Beach House of a Hollywood Genius and His Leading Lady
continued from page 221

No matter. Having proved to their own satisfaction, at least, that she was a highly desirable creature, Shearer and Thalberg undertook the equally unlikely project of turning her into a Great Lady of the Movies, something like Helen Hayes and Katharine Cornell were on the stage. She did O'Neill (*Strange Interlude*), Shakespeare (*Romeo and Juliet*) and the film version of Cornell's hit, *The Barretts of Wimpole Street*, the latter pictures earning her two more Academy Award nominations. By now she had borne two children, and it was Thalberg's plan to build her career to a smashing climax and then permit her to retire at what he believed would prove to be her peak. Her last masterpiece would be *Marie Antoinette*, and he was fussing over it when he died at age thirty-seven in 1936.

His death was not entirely a surprise. Thalberg had always been physically frail (childhood rheumatic fever had permanently damaged his heart). Indeed, some of his legend was based on the aura of doom that surrounded, and seemed to motivate, his feverish activity. But without his protection Shearer's career quickly waned. His onetime mentor and coequal in the MGM hierarchy, Louis B. Mayer, had come to resent Thalberg's standing in the film community (and his demands for ever-greater compensation), and before he died Mayer had conspired to relieve him of overall production responsibility at the studio, forcing him to content himself with his own unit.

Mayer also greatly resented Shearer's demands for continuing profit participation in Thalberg's productions after his death, and he did his best to sabotage *Marie Antoinette*, assigning exactly the wrong man, "One Shot" Woody Van Dyke, an action and comedy specialist, to direct it. The result was leaden luxe, although Shearer was once again nominated by the academy. *Idiot's Delight*, an adaptation of Robert E. Sherwood's cautionary comedy about the coming of war, gave her some nice moments, but the film was talky-pretentious. Subsequently she was the uninspired center of *The Women*, forced to suffer while the rest of the ladies bitched their way through this famous, but not long-wearing, comedy of divorce.

Norma Shearer made but three more films and then retired in 1942, bravely contending that she was doing so while still on top, thus still faithful to Thalberg's master plan. She soon married a ski instructor some twenty years her junior, and it was apparently a happy match. Her remaining life, lived contentedly out of the public eye, consumed another forty years. □



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Detail from a six panel 18th century Japanese screen. 68" x 144".

Director of *The Philadelphia Story*
continued from page 231

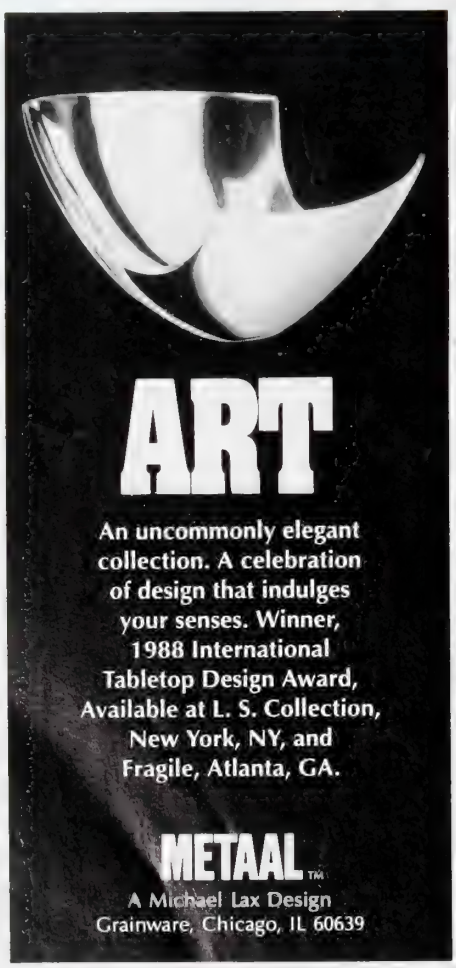
tered a Cukor production—a house that stood high like a villa on the Côte d'Azur, surrounded by statuary, beautiful gardens, an Olympian pool and trickling fountains. "It all looks," he said, "just like a Hollywood director's house ought to look."

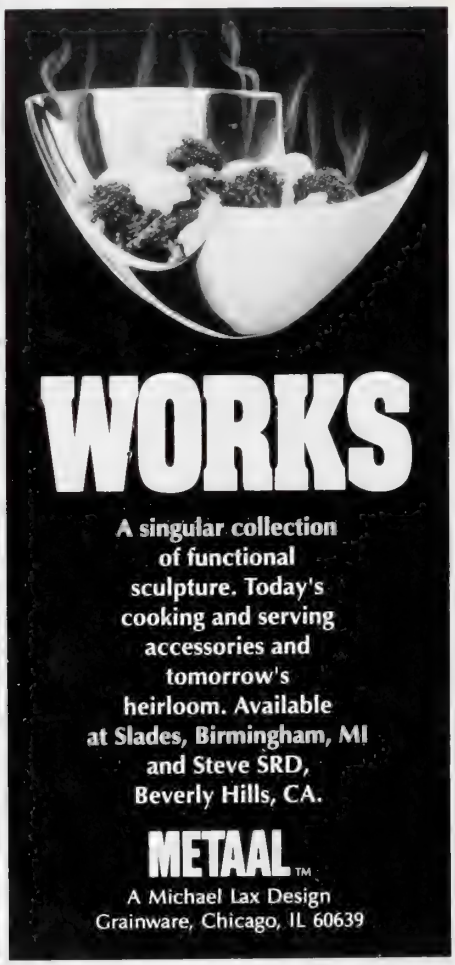
The interior was a monument to his friends. A bronze bust of Tallulah Bankhead sat on an inlaid table in the downstairs hall. A large, parquet-floored oval room, whose walls held works by Georges Braque and Juan Gris, was often the gathering place for Christopher Isherwood, Aldous Huxley, Thomas Mann and Somerset Maugham. In the drawing room, he sat Vivien Leigh in a Régence fauteuil and rehearsed her for *Gone With the Wind*, even after he had been fired from the picture. In the dining room—velvet and Venetian—gathered the likes of Ruth Gordon and Garson Kanin and Anita Loos and movie stars of every vintage, newcomers sitting close to the host at the head of the table.

The part of the house that most intrigued first-time visitors was the hall, which was covered with gratefully inscribed photographs of Cukor's friends—Noël Coward, the Gish sisters, Arthur Rubinstein, Gladys Cooper, Kate, Marilyn, Ingrid, Sophia, Ava. . . .

His career never let up, and when Jack Warner bought the rights to *My Fair Lady*, George Cukor was the obvious choice to direct it. Cukor received his fifth Academy Award nomination—thirty-five years after coming to Hollywood. And on Oscar night, Joan Crawford (whom he had directed three times) had the honor of pronouncing him the winner. The overwhelming applause from the crowd indicated it was an overdue award for an entire superior career.

Cukor continued to direct for another fifteen years, right up to his death in 1983. And though his first friend in the theater, Frances Howard, remained married to Samuel Goldwyn for almost fifty years, the two conspired to be buried next to each other, which they are. □

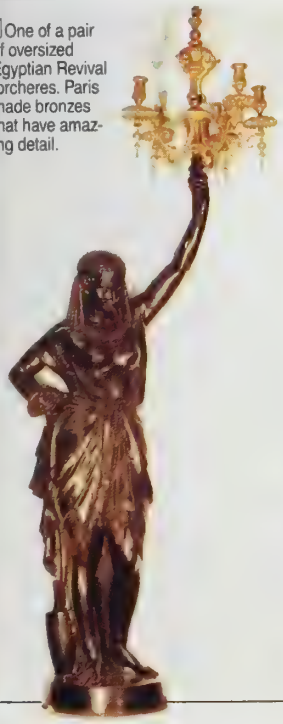




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THE LEGEND CONTINUES

MARLON BRANDO

Best Actor for *On the Waterfront*
continued from page 234

movement stylized to the last cough. Brando was so authentic that people thought a stagehand had wandered on in his place. He talked like a real person—he muttered, he mumbled, his pauses were full of complexity. He behaved like one, too—he scratched himself, he sweated, he was intensely sexual. And he was unpredictable. Each performance had, according to director Robert Lewis, the "quality of the first time" that "made it seem like he was improvising all the time." Often, to the distress of his fellow players, he was.

From the beginning, Brando disdained Hollywood ("one big cash register"), and yet his influence on the screen easily matched his influence on the stage. For *The Men*, his first role, he submerged himself in the world of the disabled, living as a paraplegic for six weeks in a veterans' hospital. Nowadays actors regularly do this sort of homework, but in 1950 such behavior was considered eccentric. Brando himself was considered that—and worse.

Stella Adler, his first teacher at the dramatic workshop at the New School for Social Research in New York, once said that Brando "lives the life of an actor twenty-four hours a day." In the Hollywood of the early fifties, living the life of an actor still meant evening clothes and champagne and, above all, maintaining a careful public image. Ever impatient with pretense, Brando would have none of this. Although he was in fact quite different from the character, he took his cue from Kowalski and went everywhere in T-shirts and jeans. He put people on constantly, acting his interviews, reinventing his past, eluding, provoking. And the establishment responded. Hedda Hopper said that in a thirty-minute interview all he gave were one and a half grunts; Louella Parsons remarked that he had the manners of a chimpanzee.

Something more was at work than a few old ladies being unnerved by bad manners and a tight pair of jeans: An era was already ebbing away, and Brando came along and gave it a feisty, final kick. It was an inspired kick, really—he helped shove Hollywood into its naturalistic clothes. The people most reluctant to understand were the press. His peers caught on fairly quickly, recognizing his work with four Academy Award nominations in as many years: for Kowalski in the movie version of *Streetcar* (1951), the Mexican revolutionary in *Viva Zapata!* (1952), Marc Antony in *Julius Caesar* (1953) and, in 1954, longshoreman Terry Malloy in *On The Waterfront* ("I coulda been a contender. I coulda been somebody"), for which he won his first Oscar. (He was also nominated for *Sayonara*, 1957.)

Brando has never been an easy man to know, and he is no more easily revealed at home than he is anywhere else. In 1954, describing his rented house in Benedict Canyon, *Time* related an anecdote in which a man delivering a vacuum cleaner to the actor said that what he really needed was a plow. Three months earlier, a reporter from *The New York Times Magazine* heard the "zoom of a vacuum cleaner zing[ing] through the open window."

There are as many different Brandos as there are Brando-watchers: The man whose pet raccoon (not housebroken) repelled one visitor offered another a luncheon of cold melons and meats, and paused, in mid-sentence, to pull "back into place an upholstered chair cuff that was about to slip off." To one journalist the actor described his Benedict Canyon interiors as "Californian, circa 1925"; to another he said he had only three possessions that mattered: a large painted tom-tom, a recorder and a copy of *Lady Chatterley's Lover*.

Brando's caginess about his domestic habits is characteristic of an attitude his former wife Anna Kashfi once described as "Here I am—don't look at me." The thing is, with Brando, even in his well-padded middle age, even during his recent obtuse interviews and meandering diatribes, you can't help but look. □

JOHN WAYNE

Best Actor for *True Grit* in Newport Beach
continued from page 241

tested to the variety of places Wayne visited, whether on location or traveling for pleasure. And for more than thirty years, in the course of those travels, he collected furniture and art and objects of all kinds.

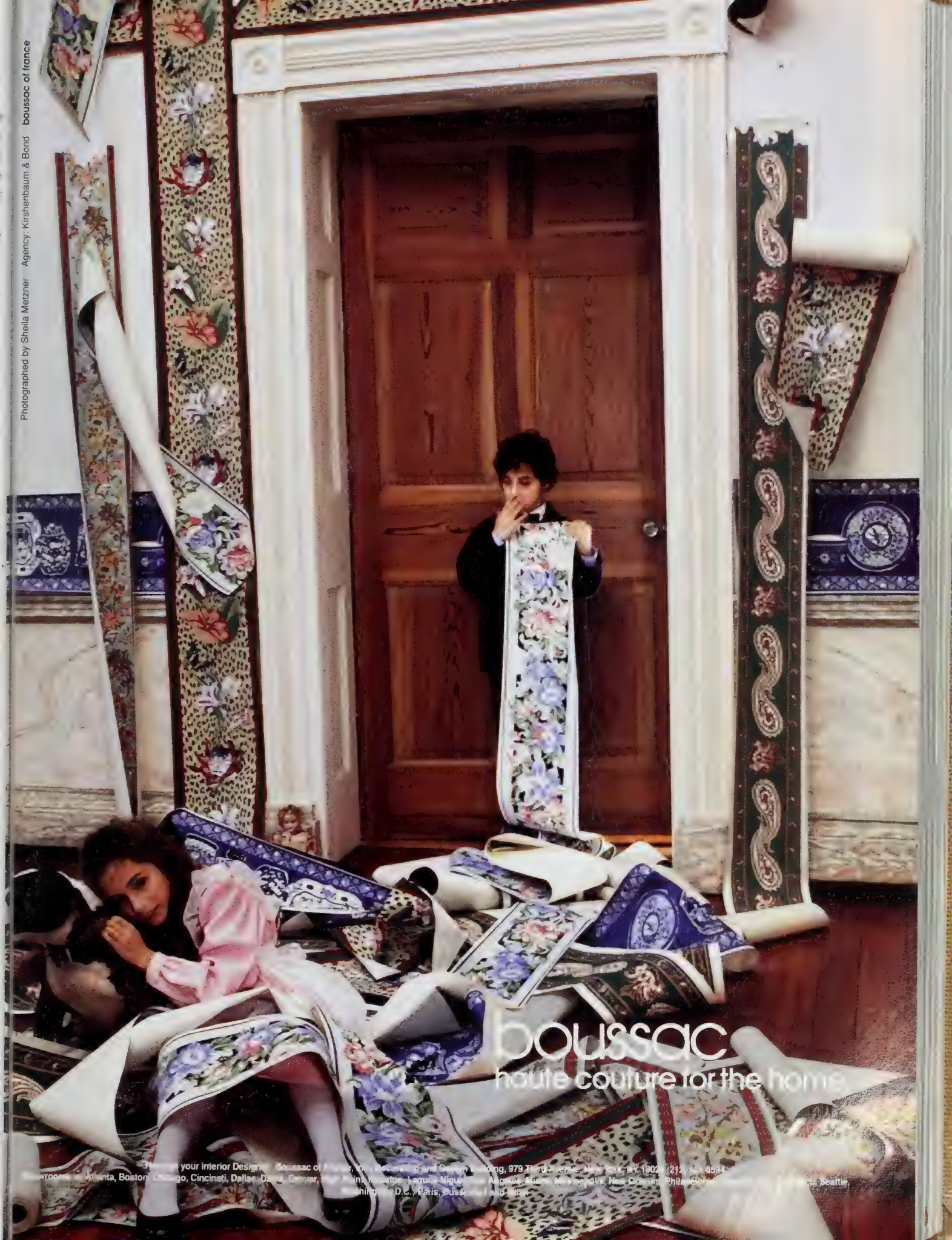
There were porcelain jardinieres from Honolulu and figures from Bali, acquired just after World War II, when the area was relatively unknown. There were antiques he found in Colorado Springs, furniture from Madrid, figurines from Kyoto and a good deal of Alaskan art.

When Wayne was on location, nothing gave him more pleasure than spending his free time browsing through whatever antiques shops were available. His curiosity led him to many an unlikely place. On the terrace at Newport Beach there was a porcelain table with a pedestal base that he found in one of the poorest sections of Puerto Vallarta. While making a film in Fort Benning, Georgia, he came across a favorite Empire table. His interest in collecting was a compelling one, and it was his habit to take treasured prints or small antiques with him on location.

"You often have to stay for a couple of months in some horrible motel room," he said. "Well, I like to put a few familiar things on the wall. I try to dress the place up a little, make it seem more like home."

He was, of course, happiest when back at his house in Newport Beach. "Look," he said, "I find things that appeal to me and I try to blend them in here. I don't give a damn whether anyone else likes them or not. But I think I've done a pretty fair job."

There was no mock modesty in these words, but there was more than a hint of understatement. The words say a good deal about John Wayne. They evoke a particularly human image—the image of a man of taste and sensitivity, deeply interested in his family and in his home. Perhaps in the last analysis this is a larger and more solid image of John Wayne than the familiar one seen on all the film screens of the world. □



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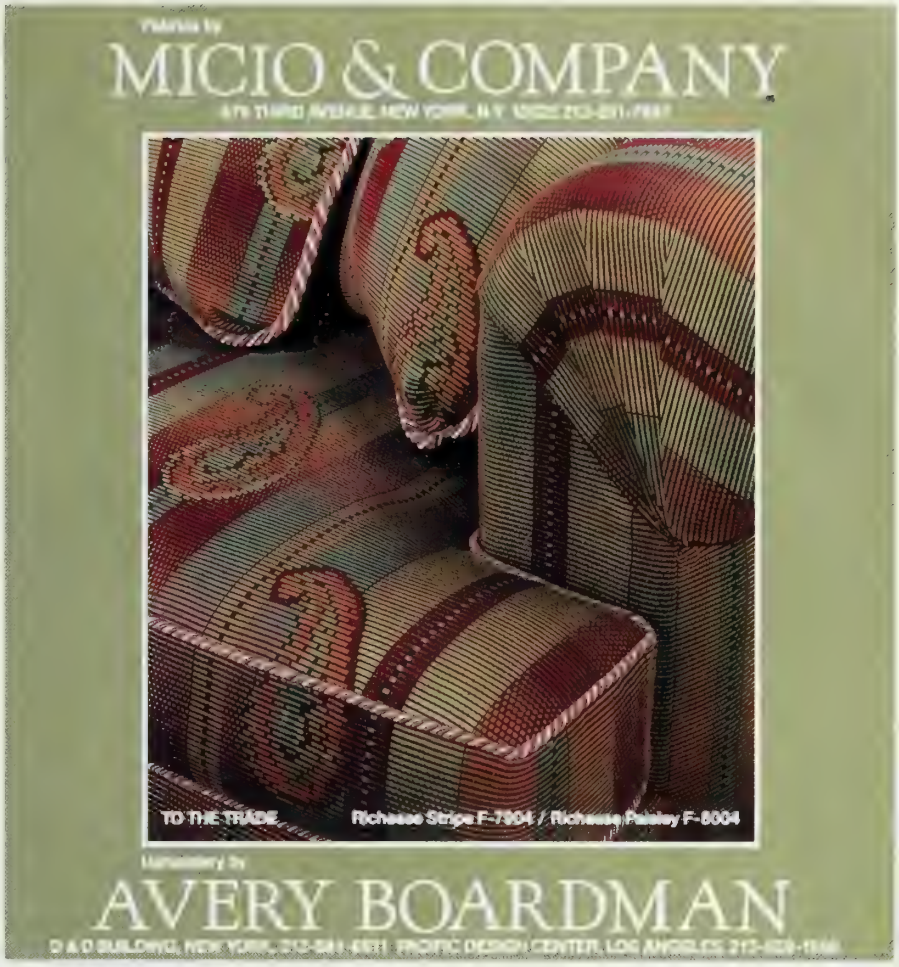
Debonair Star of *Top Hat* and *Swing Time*
continued from page 243

supporting actor in *The Towering Inferno*. He danced for the last time on screen, briefly, with Gene Kelly in *That's Entertainment, Part 2* (1976). He was seventy-seven.

The range of Astaire's movement was amazing—there was more than a touch of the eternal in it. As Peter P. Peters impersonating the Russian dancer Petrov in *Shall We Dance?* he mocked ballet with a deftness that suggested he could easily pull off the real thing. He came of age when ballroom dance was a new fad; he danced expressionistically with Barrie Chase; and he admired (and imitated) John Travolta in *Saturday Night Fever*. In his seventies, until he fell and broke his wrist, he liked to glide about on his grandson's skateboard. All his life he loved the track—and what is a horse if not a dancer doubly equipped?

Fred Astaire at home conjures an image of plush Art Déco interiors and evening clothes, cocktail shakers and white telephones: a thirties and forties Fred, always poised for revelry, for silk and serenading. Off-screen, it turns out, Astaire lived quite modestly—he even hated tails. In 1960, six years after the death of his first wife, Phyllis Potter, he built a house in Beverly Hills. Astaire lived there first with his daughter Ava, then with his aged mother, then alone with his housekeeper. He followed soap operas and wrote songs and watched the deer nibble his roses and seemed, by 1977, to be easing himself into a quiescent old age.

But the house was soon to become the setting for a whole new adventure, for Fred Astaire's life, like a Fred Astaire movie, had a twist in the third act: On June 24, 1980, he married jockey Robyn Smith. "I never thought I'd ever get married again," he said with a hint of amazement. "But I got the feeling, and when it happens, it happens." Unusual, unplanned, certainly unexpected, a late-in-life romance seems thoroughly deserved by a man who contributed so generously—and so handsomely—to the modern language of love. □





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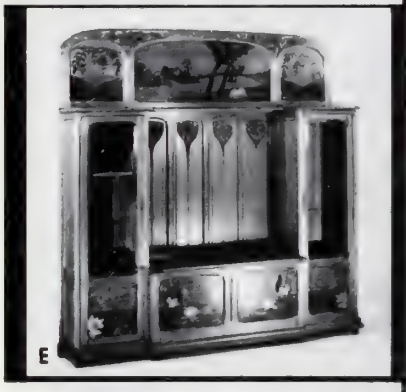
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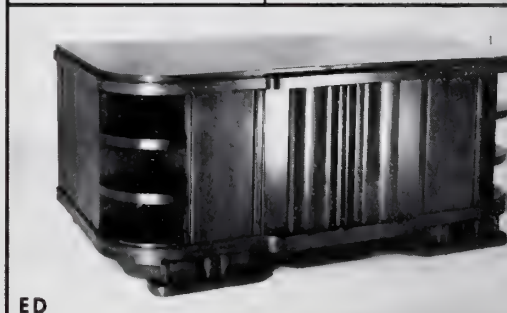

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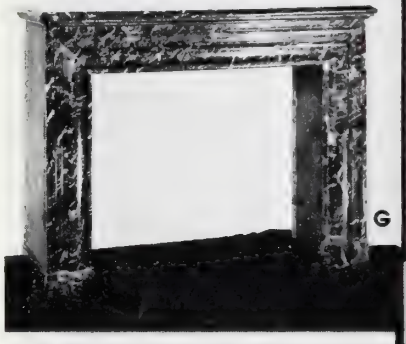

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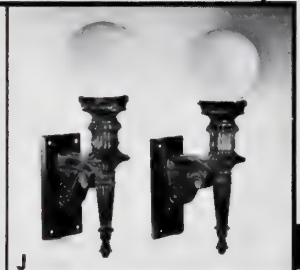

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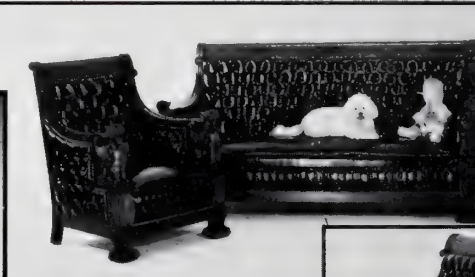

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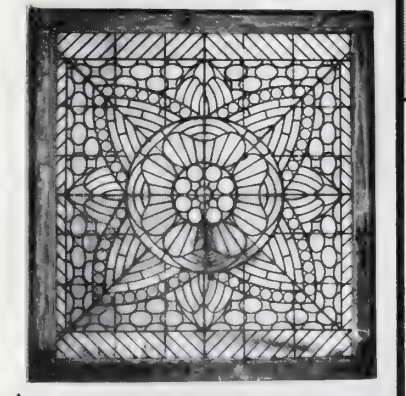

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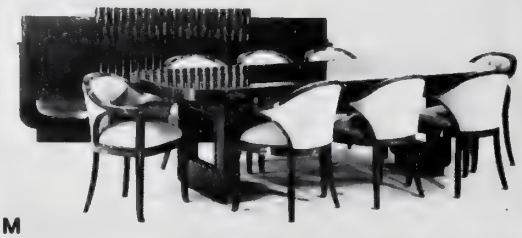

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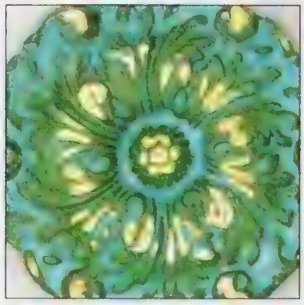
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continued from page 249

Claudette Colbert's aching back, Davis was asked at the last minute to step into the part of Margo Channing in *All About Eve*. Audiences fastened their seat belts, and the academy nominated Davis for her eighth Oscar. Although she did not win, she did reclaim her place in the pantheon of motion picture stars. Audiences also felt the indomitable Davis had revealed a personal side of herself when Margo Channing said, "Funny business, a woman's career. The things you drop on your way up the ladder so you can move faster. You forget you'll need them again when you get back to being a woman. That's one career all females have in common, whether we like it or not: being a woman. . . . And, in the last analysis, nothing is any good unless you can look up just before dinner or turn around in bed—and there he is. Without that, you're not a woman."

Taking the words to heart, Bette Davis fell in love with her leading man in the film, Gary Merrill, married him and took a stab at domesticity. For most of the next decade she played wife and mother to her three children. The Merrills bought a classic New England mansion at Cape Elizabeth, Maine. The huge white clapboard house with black shutters, surrounded by acres of woods and fields, offered breathtaking views of the Atlantic. For a while, Mrs. Merrill seemed to love the time away from the lights of Hollywood, digging for clams and mussels. But it proved to be no house of mirth. The name Davis gave the house—Witch Way—referred not only to herself but also to the question uppermost in her mind.

By 1962 Bette Davis had divorced her fourth husband and was back on the Warner lot. She and Joan Crawford teamed up for the grotesque story of a demented former child star living with her invalid sister—*What Ever Happened to Baby Jane?* Bette Davis's tenth Oscar nomination was the Hollywood community's acknowledgment that her comeback was welcome.

Bette Davis kept working, accepting any juicy parts that were offered. When motion picture jobs grew scarce, she turned to television and cable, even commercials; during the lulls she wrote memoirs, even made records. On October 6, 1989, before she had the chance to return to her apartment in Hollywood from the San Sebastian film festival, she died in Paris at the age of eighty-one.

Four weeks later, a few hundred people were invited to Soundstage 18 on the Warner lot, the scene of some of Davis's greatest triumphs. Blowups of the star in some of her greatest roles hung from the ceiling alongside a screen. A few fellow actors spoke of her absolute professionalism but little more. She did not really come alive until several montages of film clips were run, displaying the breadth of her range and the depth of her talent. There was hardly a wet eye in the house—until Bette Davis's voice filled the soundstage, singing, "But most of all, I wish you love."

After the song, Robert Wagner turned on a work light . . . and, strangely, those present suddenly felt a bright light had dimmed—not just on the soundstage but in the world. □

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GENE HACKMAN

The French Connection's Best Actor
continued from page 257

touch with everything that was being done. "He's a deeply involved client, very artistic, very keen on details," says Samuelson. "We had to call him and send sketches constantly. If we didn't, we'd get a call in a few days: 'Hello, this is Gene Hackman. Do you remember me?' " In addition, Betsy Arakawa was on the site much of the time, consulting with Hackman by phone and sending photographs of the work in progress.

When it came to furnishing the house, they did not want a pure Santa Fe look. Instead, Hackman explains, "We bought a few things in Santa Fe. Other things came from auctions in New York, an antiques shop in Germany that Betsy and I found, and from Los Angeles. It's a nice combination of soft southwestern pieces and hard-edged antiques."

Their new acquisitions, as well as furniture from Hackman's Montecito house, were brought together by Santa Fe designers Ken Figueredo and Glynn Gomez, described by the couple as "our interior collaborators." The softness of Santa Fe colors and contours and the traditionalism of European antiques were linked by colorful, large-scale accessories. As in the architectural style, there was no attempt to turn the house into a museum of New Mexican arts and crafts. Some of the most effective pieces come from Morocco, including intricately painted spice shelves that look like mosaics.

The house was designed as a haven for the brief periods—perhaps two months scattered through the year—when Hackman is not on location. At these times, the emphasis is on comfort and quiet, undisturbed by the demands of houseguests and constant entertaining. If he's in a painting mood, Hackman might get into his pickup truck and drive toward the mountains with his oils and canvas. Otherwise, he spends hours reading and listening to music in the living room, while the desert changes color and the clouds move through the mountains around him. □

RAVETCH AND FRANK

Best Screenplay Nominees for *Norma Rae*
continued from page 269

[*The Hamlet, The Sound and the Fury* and *The Reivers*]. It may be that Faulkner got us stuck in the South, forever trying to capture his spirit or one close to his."

With these credits, one imagines Irving Ravetch and Harriet Frank, Jr., living with scrub pine tables and bent-willow rocking chairs and Indian blankets. It is somewhat surprising to discover that the writers at home are quite different from the writers at work. Or rather, writer, singular: Thorough collaborators in marriage and in their craft, Ravetch and Frank part company when it comes to their house, which is filled with a varied collection of eighteenth- and nineteenth-century European antiques, and is exclusively—and passionately—Frank's domain.

Collecting has been her lifelong hobby. It began, like her love of the movies, in Portland, Oregon, where her Aunt Beck ran an antiques shop. As a small girl, she fell in love with a Dresden rose jar, which her aunt let her pay off at ten cents a week: "In one sense, it formed character," Frank recalls, "but in another, it set me on a path of manic acquisitiveness." Both her mother and her grandmother had "highly developed aesthetic senses," and she grew up "surrounded by beautiful worlds," which she set out to recreate, or reinterpret, for herself. Ravetch and Harriet Frank, Jr., are avid travelers, making yearly visits to England and France, and Frank's sharp and well-trained eye seems to have found the most choice treasure in every village.

In a way, her collecting is not unrelated to her writing, since both began with a love of literature. One led to ranches and textile mills and deprived southern towns, another to seeking what Frank calls "an Austenian grace, a remembrance of things past." One has furnished Ravetch and Frank's handsome house above Laurel Canyon; the other has furnished the screen with some of its most enduring and well-crafted dramas. □

GABLE AND LOMBARD

The Stars' California Ranch House
continued from page 271

The second floor comprised two adjoining master suites—his decorated in brown and beige, and hers in blue and white. Aside from the large his-and-hers dressing rooms, the only obvious sign of Hollywood stardom was Carole Lombard's lavish bath, which featured white-marble walls, wraparound mirrors, and crystal and silver fixtures.

Gable and Lombard truly enjoyed their seclusion and country lifestyle. Yet they also knew how to make use of the ranch to enhance Gable's down-home image. Studio publicists photographed him mending fences or driving his tractor around the property. During interviews, he often went to the barn with reporters and milked a cow, or helped Lombard gather eggs in the henhouse. For a while, they even discussed the possibility of getting more chickens and selling "The King's Eggs."

Gable and Lombard's idyllic marriage was sadly short-lived. In 1942 Carole Lombard died in a plane crash as she returned home from a war-bond tour. Grief-stricken, Clark Gable enlisted in the air force, and didn't return home to the Encino ranch until his 1944 discharge.

Few exemplified the movie community's shift to simpler lifestyles better than Gable and Lombard.

Gable subsequently remarried, but the ranch complemented his personality so genuinely that he lived there until his own death in 1960. In 1973 his widow, Kay Spreckels Gable, sold the property. By then, Los Angeles had completely engulfed the once-rural area, and though the house survived, the ranch was subdivided into an expensive housing development called the Gable Estates. □


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Join Editor-in-Chief Paige Rense and ARCHITECTURAL DIGEST *designers at The Smithsonian Institution, the nation's premier cultural institution and the world's largest museum complex, for this face-to-face dialogue on American design today. The Resident Associate Program is the Smithsonian's cultural and educational arm for members in the Metropolitan Washington area.*

To attend this course, complete the registration coupon below. For further information please call (202) 357-3030. FAX (202) 786-2536.

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■ **April 16**
Keynote Address: "The Designer's Eye," *Paige Rense, Editor-in-Chief, ARCHITECTURAL DIGEST*; "Interior Style," *Mark Hampton*; "Style on the Bias," *Arnold Scaasi*; "A Washington, D.C., View," *Susan Mary Alsop.*

■ **April 23**
"How to Choose a Designer": *Tom Britt, Michael de Santis, Sally Sirkin Lewis, Robert Metzger, Valerian Rybar and Jean-François Daigre.*

■ **April 30**
"Designers' Favorite Showrooms and Sources": *Steve Chase, Mimi London, Renny Saltzman, Jay Spectre.*

■ **May 7**
"Creative Use of Antiques and Reproductions": *Anthony Browne, Anthony Hail, William Hodgins, Rose Tarlow.*

■ **May 14**
"Starting a Career in Design": *Richard Gillette and Stephen Shadley, Bruce Gregga, Mary Meehan, Juan Pablo Molyneux, Carleton Varney.*

■ **May 21**
"Celebrity Night": *Val Arnold, Jarrett Hedborg, Richard and Mollie Mulligan, Ron Wilson.* **CLOSING PARTY.**

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Best Actress for *Mildred Pierce*
continued from page 277

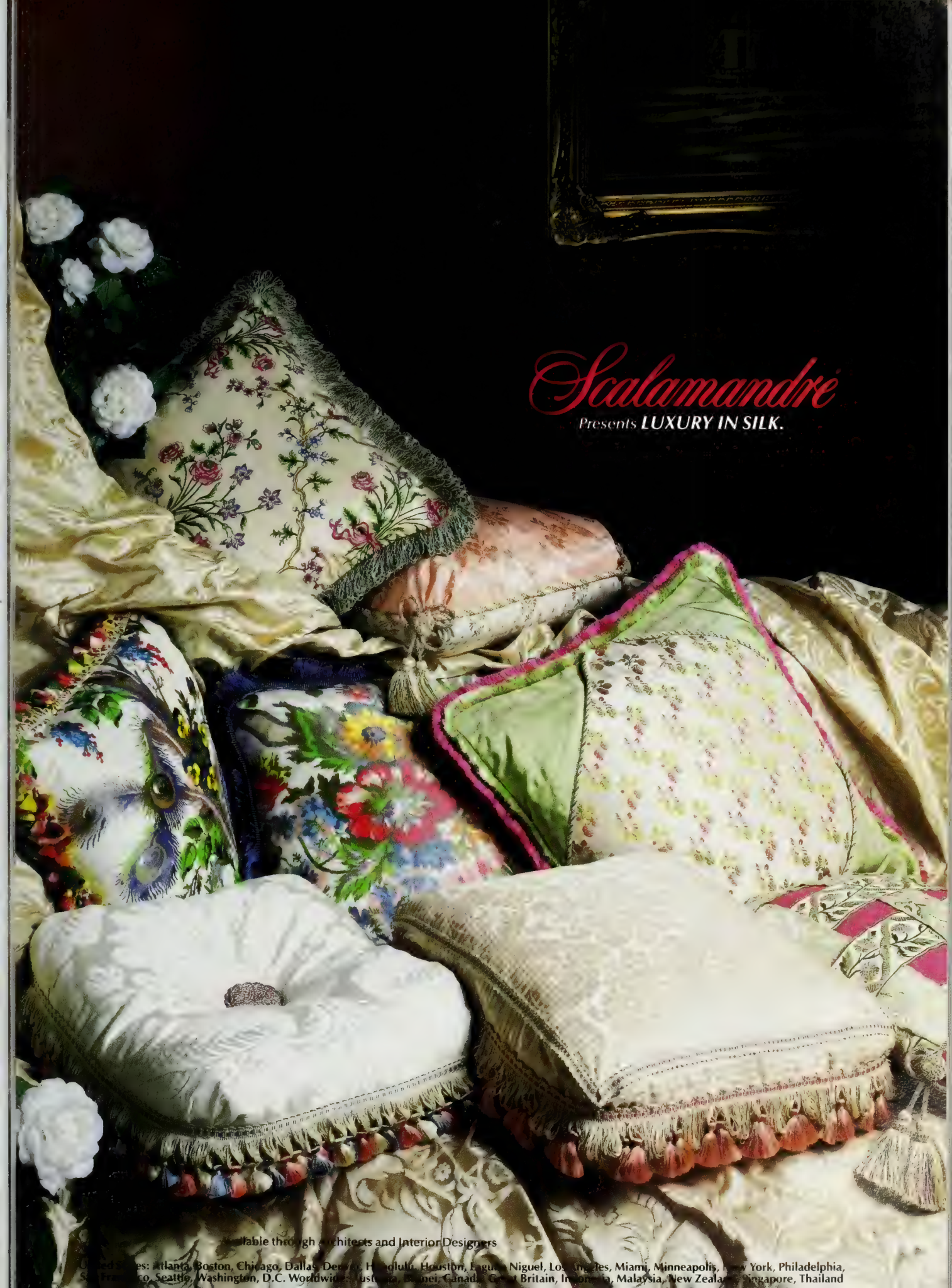
servants. Crawford decorated her new house in what she called "the apotheosis of taste," which gave her ten-room Georgian-style structure an international mix of appalling kitsch, including a collection of two thousand dolls, and toys that featured a life-size hen that cackled and laid eggs and a life-size baby pig that walked and grunted. A pair of "twittering mechanical birds" in a gilded cage hung in her breakfast room window, and a gilded grand piano in the living room (which Crawford insisted on calling the drawing room) was painted with classical scenes and covered with a richly patterned Burmese throw. Her marriage to Douglas Fairbanks, Jr., on June 3, 1929, giving her access to Pickfair and Hollywood's society leaders, was to drastically change her personal and decorating styles.

Pickfair had recently been remodeled with a conservative hand; white inside and out, antiques and cabinets filled with white jade and the occupants' other authentic and valuable treasures. Within a short time, following her in-laws' lead, Crawford combined her name with her husband's and christened their house El Jodo. She hired William Haines, a former screen actor turned society decorator, to transform El Jodo into a "home of distinction."

His first act at El Jodo was to insist that Crawford get rid of her doll collection. Then he had the drawing room painted white and refurnished it with large, modern white sofas (replacing gold brocade reproduction French pieces) and English antiques, and used Wedgwood blue as a discreet color accent. The gilded piano was replaced by a white Steinway grand that stood in a corner of the former dining room, which had become a music room where Joan occasionally played records of herself singing opera to tensely smiling guests. A wing containing a new dining room and a kitchen was added.

By the time the redecoration was completed, Crawford's marriage to Doug, Jr., was over, a parting she was able to bear far more easily than the disposal of her doll collection. She eventually adopted Christina, the first of four children to whom she would become Mommie Dearest (the sadistic, manipulative figure in Christina Crawford's best-selling biography of her mother).

Essentially, the house—no longer called El Jodo after her divorce from Fairbanks—remained the same throughout her long occupancy (until 1956), two more failed marriages (to actors Franchot Tone and Philip Terry), a period as "box-office poison," and her climb to enduring stardom and an Academy Award for her role as the sacrificing mother in *Mildred Pierce*. To Crawford it represented a personal achievement; to the husbands and children who shared it with her, it was a citadel of unhappiness. Joan Crawford was a possessed, neurotic woman. Yet no one could question her position as one of Hollywood's celluloid queens, her durability (after the death of her fourth husband, Pepsi-Cola board chairman Alfred Steele, in 1959, she made a triumphant film comeback in *What Ever Happened to Baby Jane?*), or her striking individuality. □


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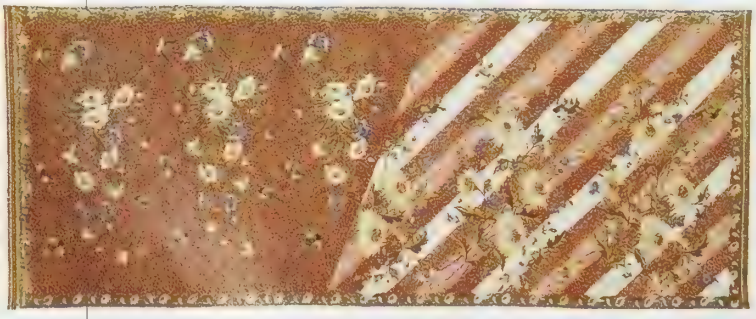
A series of six programs, presented by ***Architectural Digest*** and **The Smithsonian Institution Resident Associate Program**, will be held every Monday evening from April 16 to May 21 at the Smithsonian, Washington, D.C. Editor-in-Chief Paige Rense will be joined for the first session by interior designer Mark Hampton, fashion designer Arnold Scaasi and *AD* contributing writer Susan Mary Alsop. Tom Britt, Michael de Santis, Sally Sirkin Lewis and Robert Metzger will discuss "How to Choose an Interior Designer." "Designers' Favorite Showrooms and Sources" is the topic for Steve Chase, Mimi London, Renny Saltzman and Jay Spectre. "Creative Use of Antiques and Reproductions" features Anthony Browne, Anthony Hail, William Hodgins and Rose Tarlow. Richard Gillette and Stephen Shadley, Bruce Gregga, Mary Meehan, Juan Pablo Molyneux and Carleton Varney will speak on "Starting a Career in Interior Design." "Celebrity Night," with a closing party, focuses on Val Arnold, Jarrett Hedborg, Richard and Mollie Mulligan, Valerian Rybar and Jean-François Daigre, and Ron Wilson. The program is $85 for *Architectural Digest* subscribers and Resident Associate members; $125 for nonmembers. For more information, call 202-357-3030.

Royal Wraps

Originally conceived of as "court garments for royalty," **batiks** (*AD*, Antiques feature, May 1990) were made as a form of meditation by and for the court family as far back as the 1st century, gradually becoming part of the general culture of the Java islands, reflecting their Hindu, Buddhist and Muslim faiths. But batiks have frequently been the victims of imitations and forgeries, and it's often hard to distinguish an authentic batik from the many prints on the market. Three American experts and collectors of batiks recently shared some tips, as well as some finds in their respective establishments.

Gail Martin of **Artweave** (310 Riverside Dr., New York 10025; 212-864-3550) points out that "a good indication of a fine batik is to examine both sides of the piece; the highest-quality batiks will have the same design on the back and the front." Although she looks for eclectic pieces, Martin has, among other examples, a signed and dated 1910 Eurasian batik sarong with peacocks and flowers.





"Traditionally, the batiks from central Java reflect a strong court tradition, which is highly stylized," says Mary Hunt Kahlenberg of **Textile Arts Gallery** (1571 Canyon Rd., Santa Fe, NM 87501; 505-983-9780). The batiks from the region often present designs of the cosmos, with a repetition of circles or an S curve. Because of its strategic trading position, however, the northeast coast of Java is the origin of most of the batiks seen in the U.S. and Europe, and the Javanese from this area have consequently incorporated this Western influence into their designs—fantastic animals and floral motifs, and a more sophisticated palette of reds, blues and yellows. Among Kahlenberg's batiks (above and left) is a 1920 kain parang (a skirt pleated down the front) with a design on one side for the day and one on the reverse side for night, made in Koedes. A ca. 1900 sarong from Madura has flowers and butterflies on a white background, distinguished by a central red panel.

As a private dealer specializing in textiles, Joan Mohr of **Mohr Textile Arts** (1125 Cedar St., 7N, New York 10006; 212-227-1779) includes in her collection several earth-tone sarongs and wrappers for children from the north coast of Java, dating from the late 19th and 20th centuries, which depict mythological symbols, such as a stylized tree, birds and fertility themes.

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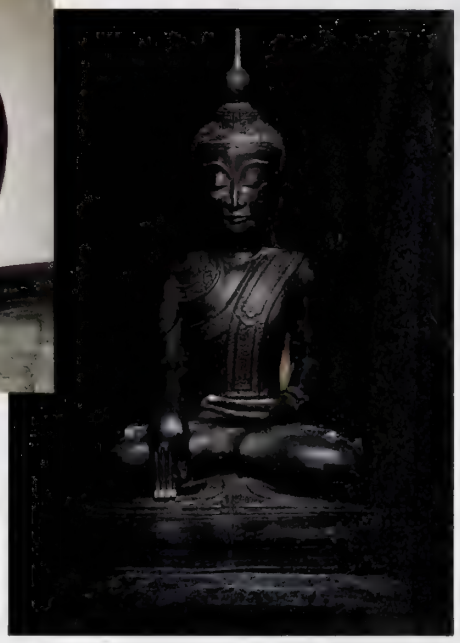
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Notes from Seattle

With a location that makes it a center for trade with the Pacific, Seattle, says local designer Terry Hunziker (*AD*, Feb. 1990), is drawing its fair share of top sources for Asian art and antiques.

Jeff Cline of **Kagedo** says his main interest is folk art, and he spends a large part of each year traveling through the Japanese countryside buying antique ceramics from the seven major kilns, including Tokoname, Karatsu (right), Bizen, Tomba and Seto, as well as folk-art masks from the early Monomachi period (15th–16th century), baskets, and architectural objects in wood and lacquered wood. Cline recently acquired an 18th-century temple from Ehime Prefecture on the island of Shikoku, salvaging wood carvings and sliding doors. Kagedo's newer and smaller branch nearby carries such early-19th- and 20th-century folk ceramics as sake bottles, Onta ware from Horikoshi Prefecture, and such garden-related objects as stone lanterns, Shinto sculpture, water basins and Buddhist images. Kagedo, 55 Spring St., Seattle, WA 98104, 206-467-9077; 1100 Western Ave., Seattle, WA 98104, 206-467-5847.





Marvel on Madison, true to its name, carries an array of Japanese antiques and *mingei*, or folk art, highlighted by a collection of colored and blue-and-white Imari from the 19th century. Japanese calligraphy scrolls and screens dating from the Edo period up to the Meiji period abound; ikebana baskets from the 19th century and a selection of pots from the Momoyama and Taisho periods are also on display. Marvel on Madison, 69 Madison St., Seattle, WA 98104; 206-624-4225.

For 13 years **Honeychurch Antiques**, in a turn-of-the-century landmark three-story house, has continued a family tradition. Owner John Fairman, whose parents have run the well-known antiques shop of the same name in Hong Kong for the past 20 years, has assembled a wide range of antiques from Japan, China, India and Southeast Asia. Included are an 11th-century sandstone figure of the Hindu goddess Maha Devi, who is surrounded by female attendants; a Han Dynasty (206 B.C.–A.D. 220) ceramic sculpture of dancing dwarfs, who were entertainers for the afterlife; and an 1880 Japanese staircase chest from Nigata Prefecture, which is made of cypress and zelkova wood.

Fairman has transformed part of the second floor into a gallery and Asian art bookstore. "Instead of limiting myself to dealing in antiques, we've begun a series of six annual exhibits," says Fairman. "Organizing the shows allows us to immerse ourselves in one particular aspect of Asian art at a time." An upcoming exhibit May 3–June 22 of Burmese art comes from a prominent scholar's collection and promises to be the first major show of its kind in North America. The display will include a variety of Buddhist images (above), dry-lacquer wood carvings from the 17th century, bronzes from the 15th century and an exceptional three-and-a-half-foot dry-lacquer Buddhist figure from the 18th century. Honeychurch Antiques, 1008 James St., Seattle, WA 98104; 206-622-1225.

The Marketplace

A 1930 Jacques Adnet lacquered desk, a 19th-century steel *lit de campagne*, and an Arts and Crafts armchair are among the unusual finds at **Pierre Passebon**'s antiques shop. Four moss-covered busts of philosophers gaze down solemnly from the entrance hall. Nearby is one of Passebon's recent discoveries—a lady's desk in the shape of a heart built by an Italian lute maker in the 18th century.

Passebon took a stand at the outdoor Marché Paul-Bert to sell the Mucha posters and early-20th-century bronzes he had collected, and then set up shop in the basement of Didier Aaron's gallery, but left because "I suffered from claustrophobia." He is now newly ensconced in a light-filled studio, and his address is still confidential—but not for long. Pierre Passebon, 6 bis, Villa Malakoff, 75116 Paris; 47-04-97-41.

Seven years ago, **Sylvain Lévy-Alban** also began his business with a small stand at the Paul-Bert market, where he specialized in antique fashion—fans, handbags, shoe buckles and buttons. Lévy-Alban has since added a second store in the new Malassis market—230 stands on two levels that opened last December. His inaugural show of portraits of dogs and their masters will be joined by a collection of paintings that depict Indian maharajas, and 12 Chinese gouaches on rice paper of butterflies and flowers. Amid the giltwood console tables, mirrors and sconces, Lévy-Alban also continues to defend his favorite era—Louis XVI. Sylvain Lévy-Alban, Marché Paul-Bert, Allée 5, Stand 212, 93400 Saint Ouen, 40-10-10-61; Marché Malassis, Rez de Chaussée, Stand 23, 148 rue des Rosiers, 93400 Saint Ouen, 40-11-36-49.

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In the Showrooms

British designer **Nina Campbell** has brought her line of fabrics to **Osborne & Little**. In her Glenrocky Collection, *Durrington* has flowers and stripes on a damask-style printed background that combines today's interest in texture and weave with a virtuoso display of the possibilities of the traditional print. Campbell also has a traditional tartan weave in her collection (stylishly updated in its colors) that contrasts with *Montespan*, a tartan print Osborne & Little is showing in the Pierre Balmain Collection presented by its French subsidiary, **Fardis et Cie**. For spring 1990, Fardis makes a Proustian allusion to its French heritage with *Le Temps Retrouvé*—a collection of large floral prints.

Tressard concentrates on custom printing done near its New York headquarters, which allows for some interesting variations on the theme of what a print should be. *Tai* is a gilt mixture—half Chinese calligraphy, half Jackson Pollock squiggles—swirled across a leopard-print background; in *Chanel Stripe*, a black-and-silver stripe is imposed on a printed mosaic background that is called *Mosai Red* when presented without the stripe; and in *Travis* (below left), a toile of blue-and-white baskets of flowers is cut through at intervals by columns of printed leopard spots.

A relatively new company with a completely new name, **Zimmer and Rohde** (formerly Pontus) has used West German designer Renata Weiss to create its Carminia Collection. Described as having jewel-tone colors, the collection, which was a great success at last year's Paris Biennale, also explores the effects of placing a print over a woven pattern. Many of the pieces have an underlying design of large woven squares in shades ranging from raspberry to orange; in some, a second design in a Greek-key motif is woven across the squares; and in others there is a print over the contrasting woven designs. One of the most successful ones uses a Louis XV damask pattern of large leaf fronds.


W. H. ROGERS III

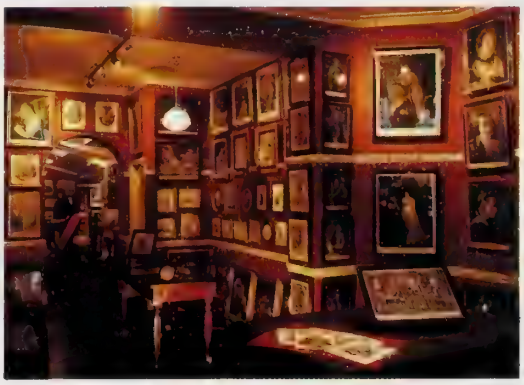
The Asian Connection

Karl Springer (*AD*, Nov. 1989) is one of the first American furniture designers to have been asked to introduce his own line to Japan. Available exclusively through the **Seibu Pisa** department store in Tokyo, the furniture includes an ebony dining table, free-form leather sofas, low tables in wood and leather, and a metal-framed desk with embossed leather inlay, as well as such accessories as shagreen boxes and hurricane lamps. "The Japanese appreciate fine workmanship," says Springer, "and the execution and detailing in my designs appealed to them. I don't usually see clients bend down to look under pieces of furniture, but they do." Seibu Pisa, Yurakucho 2-5-1, Chiyoda-ku, Tokyo; 286-0111.

In Hong Kong, Springer's furniture is now available at the new **James Ruric** showroom, a subsidiary of Warric Enterprises. Owners Ruth and Rick Herbst have gathered a collection of furniture and accessories by international designers to complement China Heritage, their own line of custom furniture. James Ruric, 1F Sun and Moon Building, 45 Sing Woo Rd., Happy Valley, Hong Kong; 838-6291.

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In a setting reminiscent of such 19th-century print sellers as the Ackermanns, **Norman Blackburn** has created a perfect background for his collection of 18th- and 19th-century first-edition prints. Amid the felt-covered walls, picture rails, arches and fireplaces hang lithographs, aquatints, etchings, mezzotints and engravings, all in period frames. Seen recently was a series of six mid-18th-century black-and-white copper engravings by I. Mynde of exotic birds in period fruitwood frames; an English stipple engraving in soft blues and reds by Cardon mounted in an 18th-century gilt frame; and a large selection of engravings that were recently acquired from Colnaghi. Most of Blackburn's clients are collectors of ancestral portraits, topographical subjects, animals, sports or pastimes. Loose prints are housed in 19th-century folio stands or antique print cabinets. Norman Blackburn, 32 Ledbury Rd., London W11 2AB; 229-5316.


ANTHONY OAKSHETT

continued on page 328

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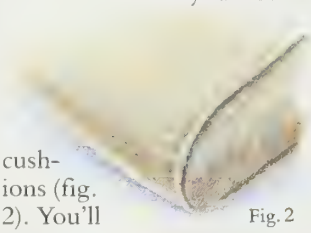


Fig. 2

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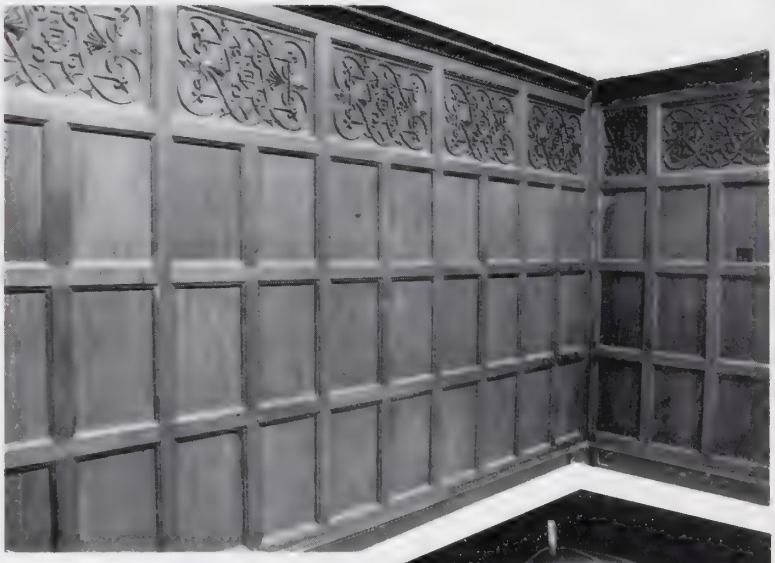
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Santa Fe Trail

Michael de Santis, perusing the galleries of Santa Fe, discovered a cache of Indian trading blankets and beaded pillows for a client's log cabin at the **Rainbow Man** (107 E. Palace Ave., Santa Fe, NM 87501; 505-982-9706). For a different client, the designer purchased a gold-leaf vase from a wide selection at **Mariposa Gallery** (225 Canyon Rd., Santa Fe, NM 87501; 505-982-3032), which has an even larger gallery in Old Town, Albuquerque, representing contemporary ceramists and artists working in glass (113 Romero St., Albuquerque, NM 87104; 505-842-9097). Another gallery, which carries etched-glass vases, traditional oil and watercolor paintings, as well as some interesting Chincole pieces—monoprints that are then reassembled as collage—is the **Marcus Gallery** (213 Galisteo St., Santa Fe, NM 87501; 505-982-9363). De Santis also chose two New Mexican landscape paintings by artist Richard Copeland at Santa Fe's oldest gallery, the **Jamison Galleries** (111 E. San Francisco St., Santa Fe, NM, 87501; 505-982-3666), and a landscape by painter Deborah Hiatt at the **Joan Cawley Gallery** (133 W. San Francisco St., Santa Fe, NM 87501; 505-984-1464). For a closer look at Santa Fe galleries that specialize in American Indian art and antiques, see James Havard's shopping trip, *AD Travels*, May 1990.


GIANCARLO GARDIN

Italy Unbound

When designer Craig Wright traveled to Italy last spring with clients, he uncovered a treasure trove of antiques and paintings.

For over 200 years the **Galeria Luigi Bellini** on the banks of the Arno in Florence has been a virtual refuge for late-16th- and 17th-century Italian paintings. Mario Bellini is the seventh generation of his family to sell art and antiques, as well as sculpture, bronzes, monoliths and Italian tapestries from the 18th century. "But the highlight," says Wright, "is one of the most spectacular collections of Renaissance art on the world market. And a truly special treat is to view Bellini's private collection, which rivals that of many museums." Galeria Luigi Bellini, Lungarno Soderini 5, 50124 Florence; 21-40-31.

In Genoa, **Dr. Silvio Cattarinich Antichità** is an international collection of antiques, tapestries and fabrics set within a 15th-century palazzo. "I have set it up like a home," says Cattarinich. "I want my customers to sit, have some tea and absorb the atmosphere of the antiques." His selection (above) includes an 1820 cylindrical bureau from the Baltic region and a 15th-century German coin chest. Notes Wright, "I found a wonderful Samarkand carpet." Cattarinich says his store is quite "adventuresome" in its array of objects and furniture, "which is remarkable in a rather conservative city such as Genoa." Dr. Silvio Cattarinich Antichità, Via Luccoli 26, Genoa 16123; 20-74-26.

Known for years to European collectors, **Gilberto Zabert** regularly produces scholarly catalogues to accompany the exhibitions in his Turin auction house. Although he specializes in 17th- and 18th-century Italian paintings, in a recent auction Zabert offered paintings and sculpture from the 14th to 19th centuries from France, Germany and the U.S., among which were works by Jacques de Lestin and Joseph Mortimer Lichtenauer. "He also has a magnificent personal collection of fine Continental decorative art of the 17th and 18th centuries," adds Wright. Gilberto Zabert, Via della Rocca 21, Turin 10123; 332-240-667.□



All in the Family

Nicholas and Alexis Kugel are continuing to run **Kugel**, the antiques shop established by their late father, Jacques, as Paris's top venue for a highly selective collection of furniture, paintings and *objets de vertu* that run the gamut from German Renaissance silver to a 20-inch-high Art Nouveau bronze of a buzzard.

Noted recently was a late-16th-century Bohemian tabletop from Prague with oil-on-wood details of about 450 subjects, including birds, insects, putti, dragons, unicorns, bears and wolves. Also on display was a 17th-century ormolu group of hounds and a huntsman chasing a unicorn (left); a collection of Russian malachite centerpieces; and a pair of silvered copper Charles V busts on *faux-marbre* bases. Kugel, 279 rue St.-Honoré, 75008 Paris; 42-60-19-45.

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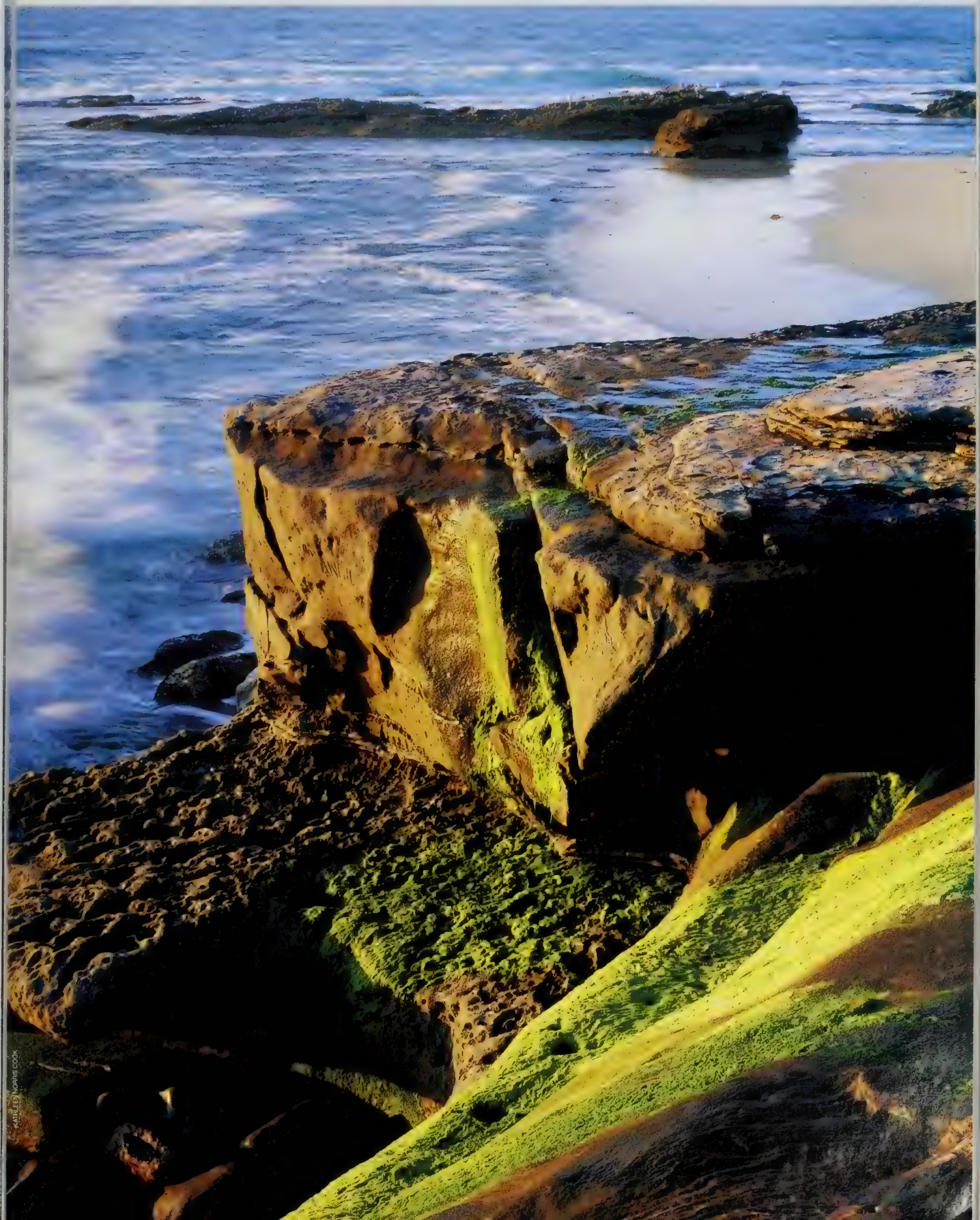
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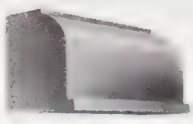
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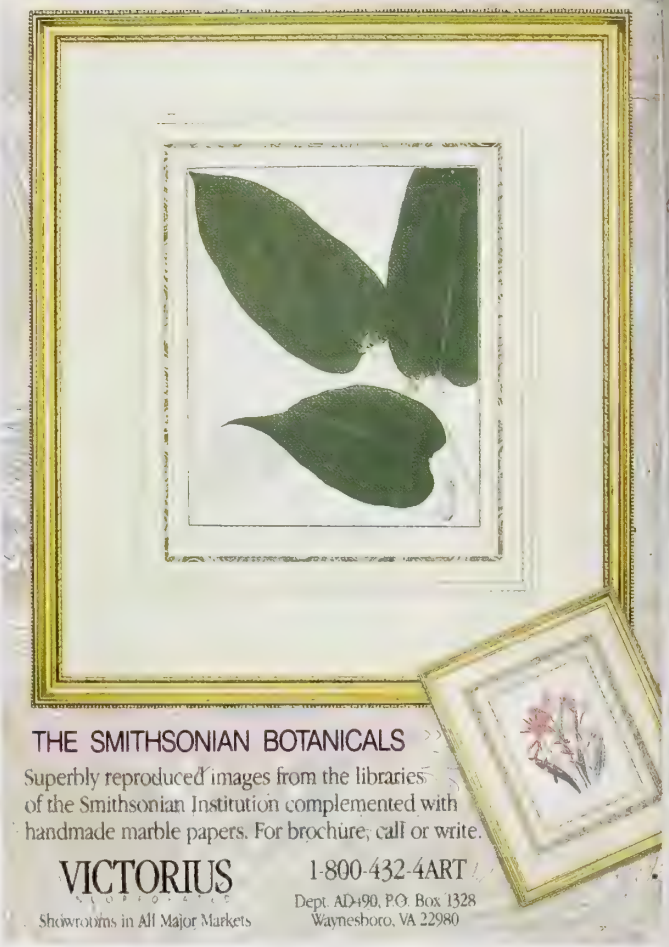




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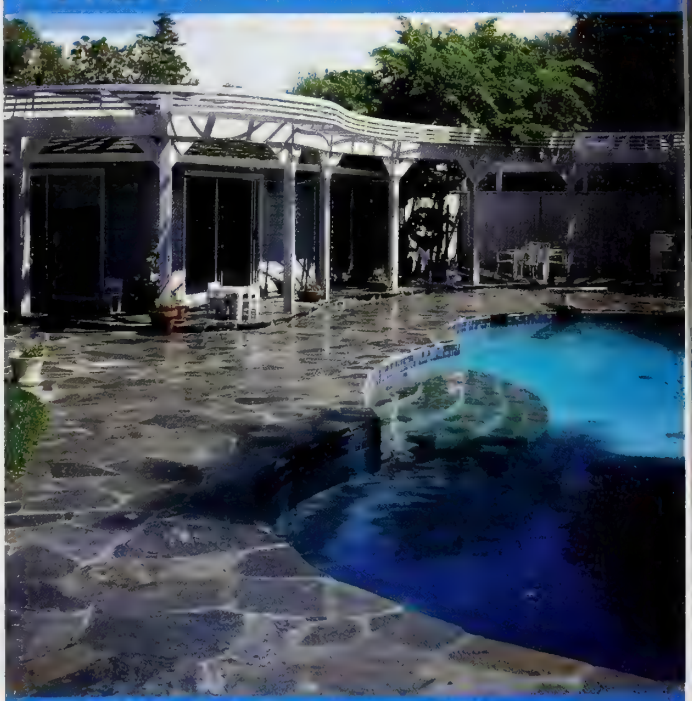
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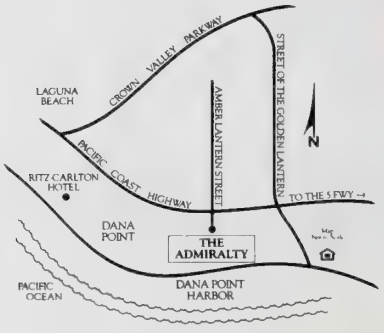
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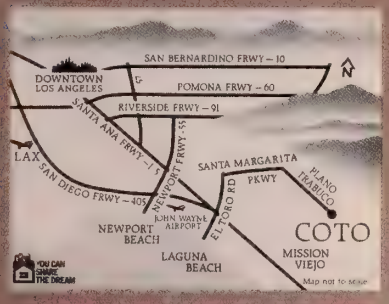
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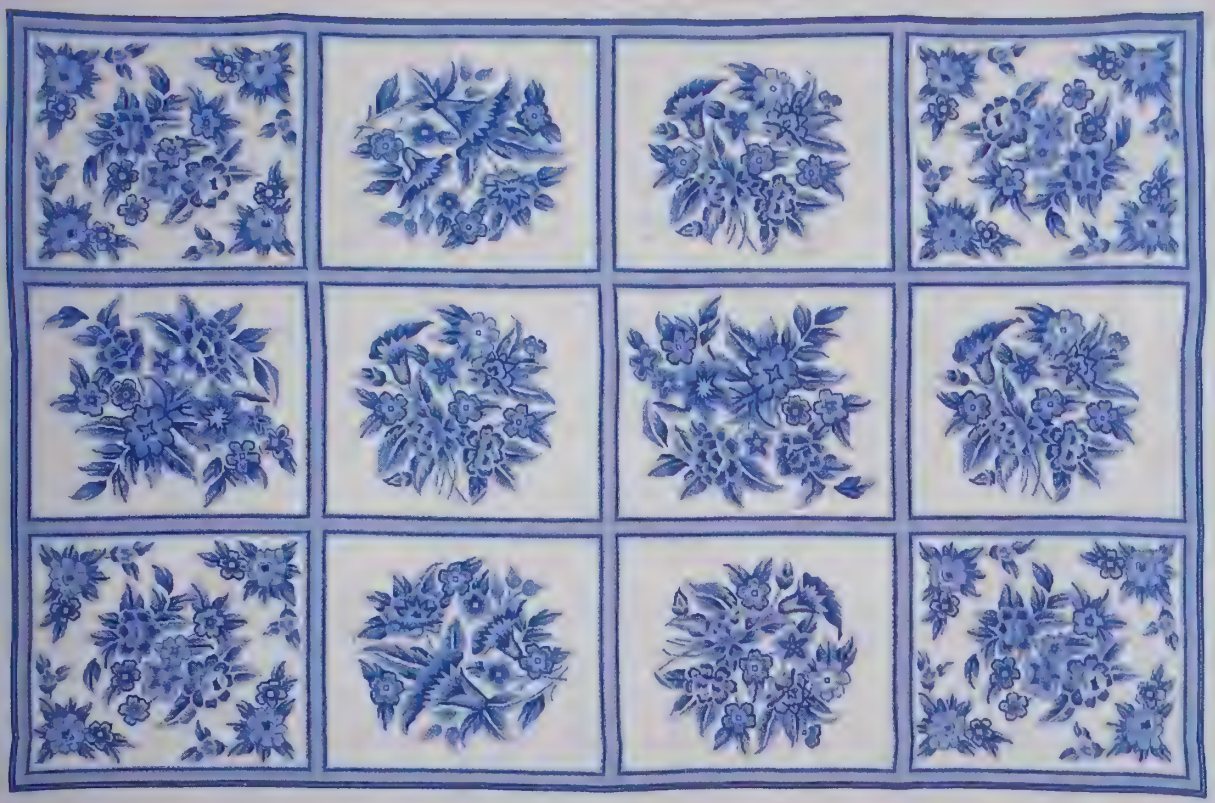
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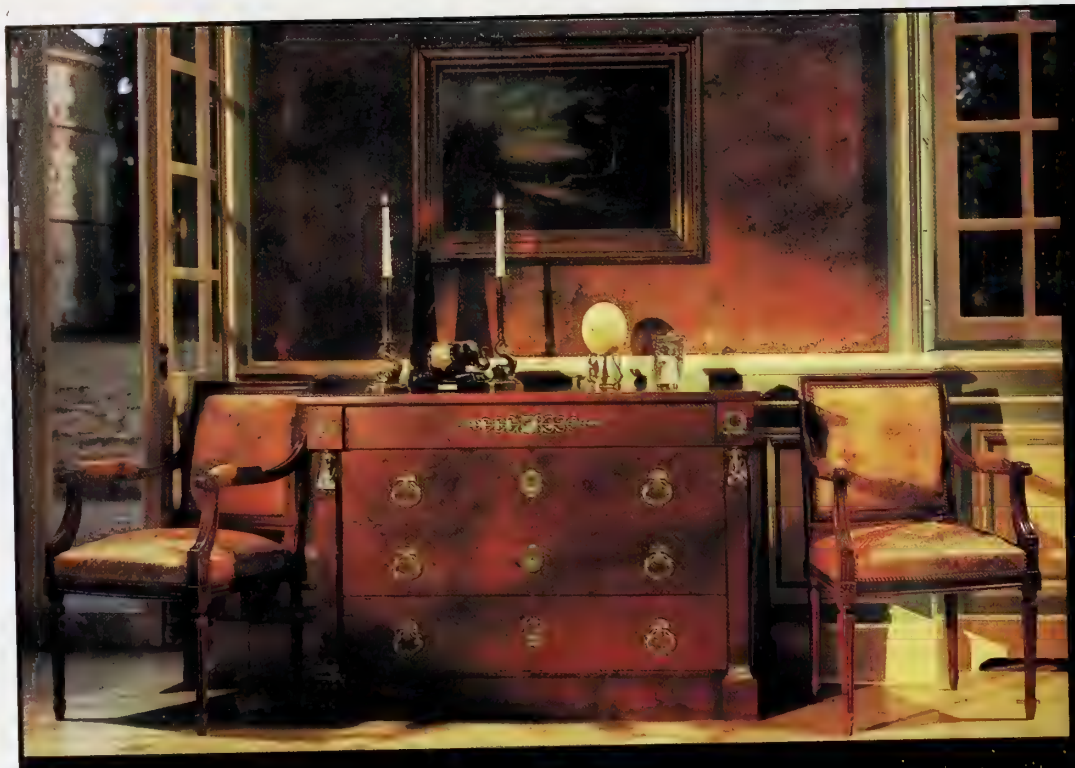
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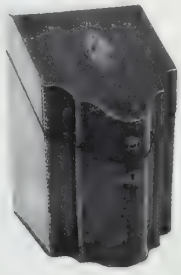
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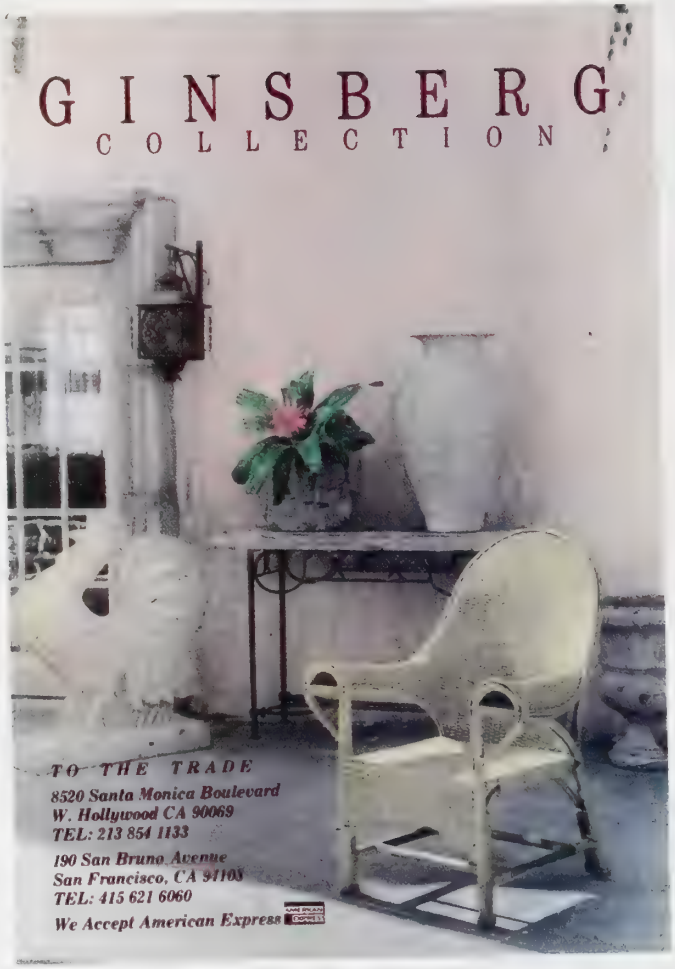
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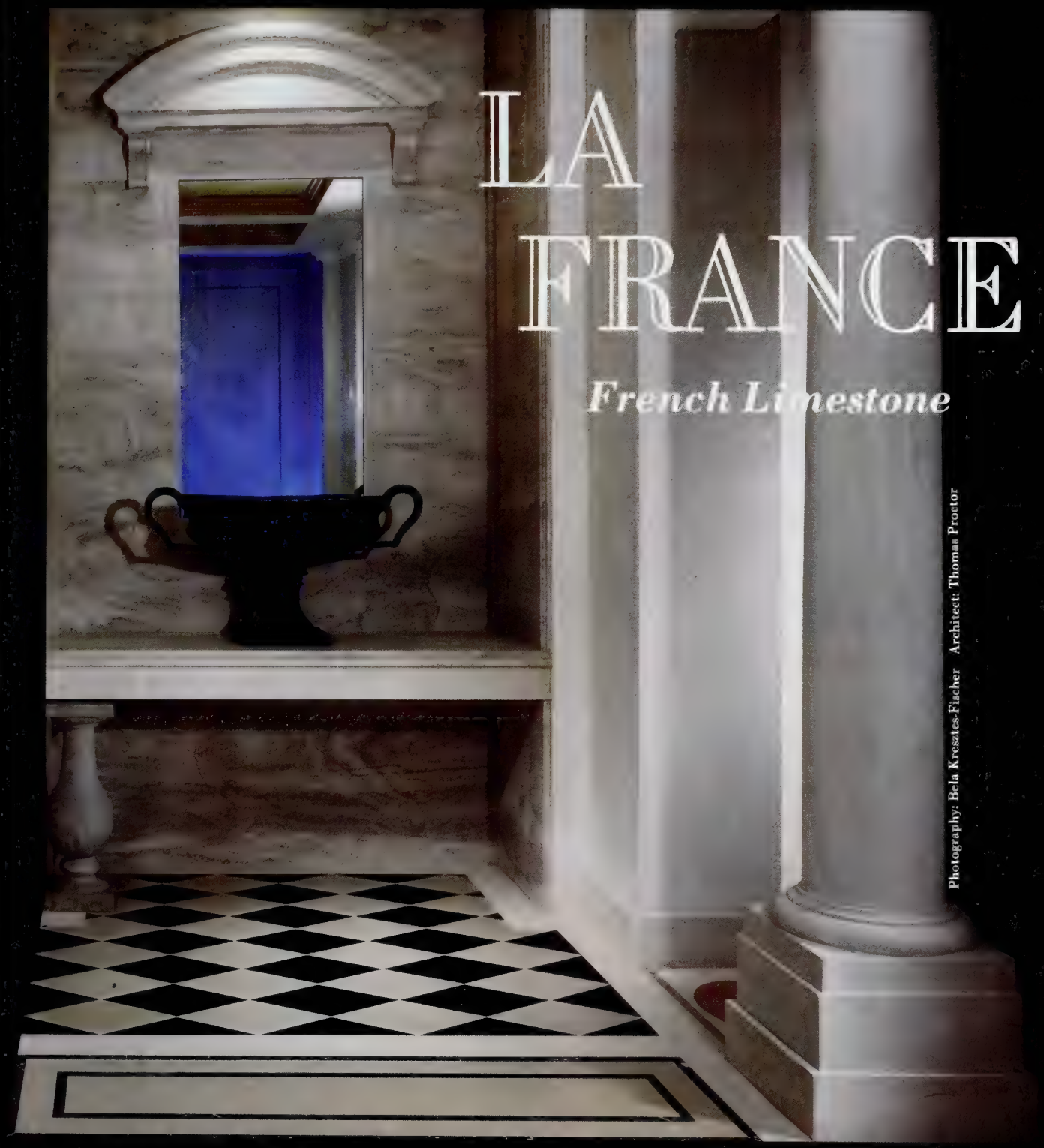
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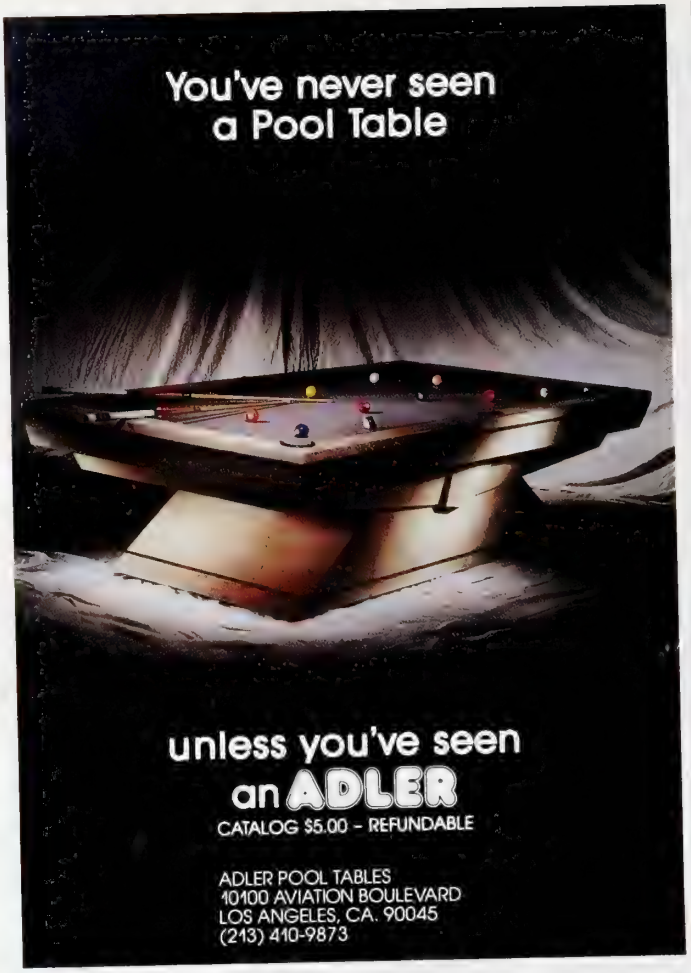
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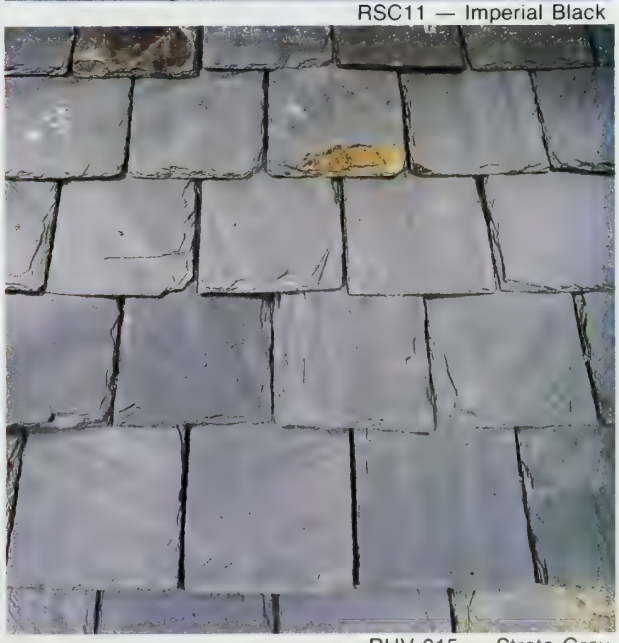
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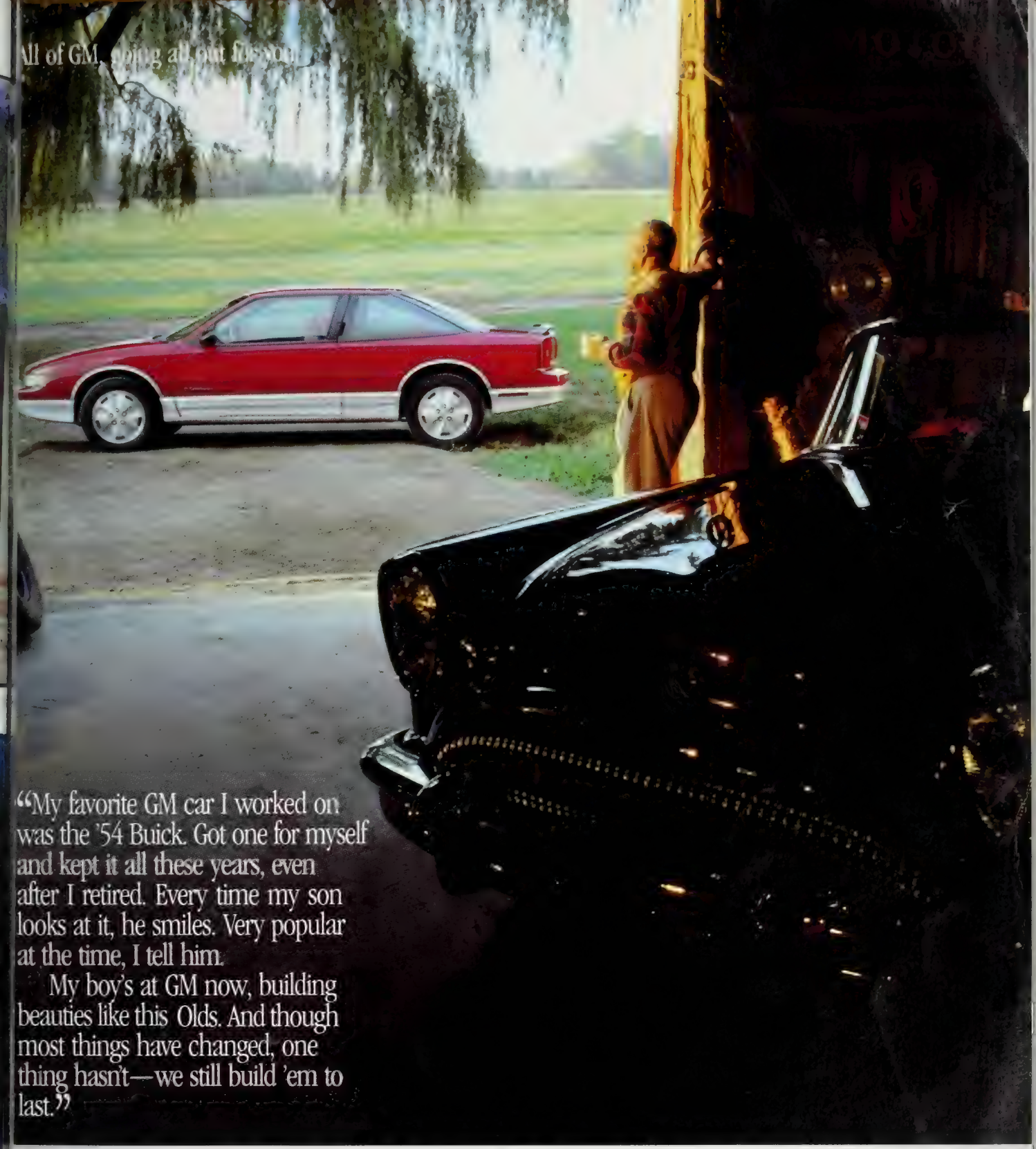
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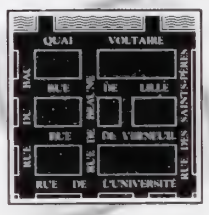


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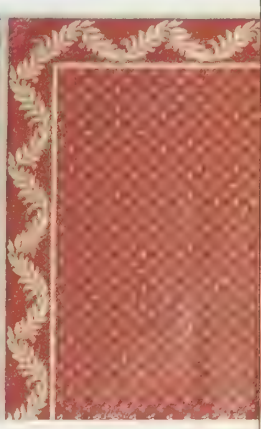
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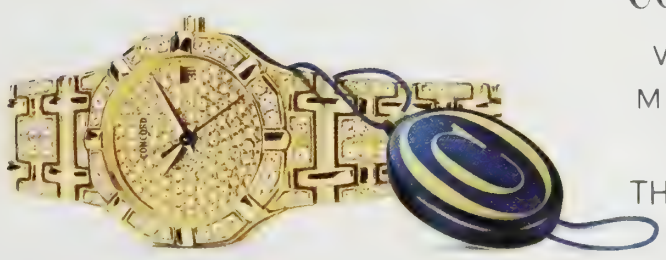
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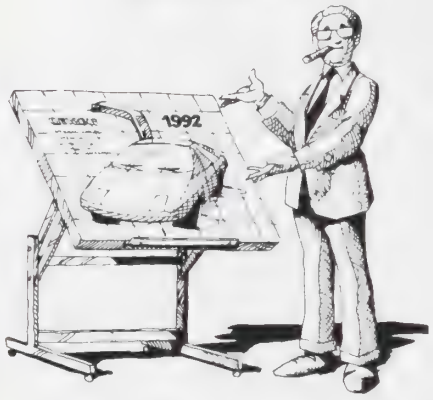




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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

After reading your January 1990 issue, I am ready to board the next plane to Italy! I enjoyed every story and picture. In fact, I cannot say I had a favorite in the issue. Thank you for continually giving us new ways to look at life and living.

Joseph Hakimian
New York, New York

Thank you for your January 1990 article on the Great Lady of Architecture, Gae Aulenti. Her Musée d'Orsay has given Paris a new life.

Claudette Delphis
South San Francisco, California

Thank you for producing an entire issue on Italy (January 1990). I hope there will be more in the future. I particularly enjoyed the feature on Luciano Pavarotti, of whom I am a great admirer. (I even named my cat after him.) His house reflects his personality and his voice: formal and elegant but inviting, and radiating great warmth and beauty.

Ellen Pollon
Studio City, California

I read with interest and pleasure the article about Villa di Balbianello in your January 1990 issue. However, I take exception to the part of the text that describes it as being abandoned over the decades preceding its restoration by Count Guido Monzino. My uncle General Butler Ames bought the villa in 1919. His beneficiaries, of whom I am one, sold the property to Count Monzino in 1974. It is true that before its purchase by General Ames, the villa was abandoned for forty years by the widow of the last Arconato Visconti, who left the villa after her husband's death in the late 1870s. She sold it in 1914 to Prince Eitel Friedrich of Germany, the second son of the kaiser. Then World War I intervened and the property reverted to the marquesa Arconato Visconti. It was at this point that my uncle succeeded in buying the villa. It was he who restored and modernized it. He died in 1954 and left the Villa di Balbianello to his nephews and nieces. My husband and I managed it for twenty years, until it was sold to Count Monzino, who stipulated that all its contents be removed. The art objects, furniture and library were sold. He then redecorated the villa with his own treasures. I strongly suggest that the American stewardship should not be ignored as you have done, nor called abandonment.

Pauline Ames Plimpton
New York, New York

What a wish come true! I have been reading Kenneth Clark's *Another Part of the Wood: A Self-Portrait.* In 1926, Clark accepted Bernard Berenson's invitation to join him at I Tatti to help revise *Florentine Drawings.* Your article in the January 1990 issue provided the visual resources I have needed. The photographs by Robert Emmett Bright bring the characters and events described by Clark vividly to life. Two photographs are especially valuable in helping me to appreciate the dynamic personality of Berenson's wife, Mary, and her often provocative role in the evolution of I Tatti. First, that of the vaulted ceiling in the library, whose lunettes once contained the vulgar frescoes of René Piot. And then, of course, the controversial clock tower, which Mrs. Berenson and Cecil Pinsent secretly constructed during Berenson's absence and which he ordered removed upon his return. Clark clearly relates that several changes to I Tatti that are now admired were distasteful to Berenson. I refer anyone interested in one man's view of the real-life household of I Tatti to Clark's book as a superb companion to your article.

Allee Blatner
Louisville, Kentucky

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PEOPLE ARE THE ISSUE


JIM MCHUGH

When artist James Havard moved to Santa Fe last year, he gave in to a long-standing romance with the city. In this month's Architectural Digest Travels, Havard shows us Santa Fe from a collector's point of view, revealing his favorite sources for native American art. We also visit Berlin's Villa Grisebach, an influential auction house whose role in Europe will no doubt assume new proportions in light of Germany's historic strides. In England, West Dean College, once the residence of the Surrealists' patron Edward James, now schools students in the decorative arts. And Elizabeth Moynihan describes the pleasures of Kashmir's Mughal gardens. While the area is now in upheaval, Kashmir has survived centuries of intermittent strife, remaining one of the planet's most sublime sights. Travel is about discovery. We hope you will find that spirit in our travel stories, and throughout the issue.

Paige Rense *Editor-in-Chief*


MARY E. NICHOLS

Judy Wilder


MARY E. NICHOLS

Audrey and Sydney Irmas

Malibu Spaces

"We used natural materials as much as possible to give the space a warm, low-key but special look," says Judy Wilder of the Malibu beach house she designed for Audrey and Sydney Irmas. Collectors of photographic self-portraits and abstract paintings, the Irmases have been involved in Los Angeles civic affairs for three generations. Sydney Irmas, a retired lawyer and investor, is chairman of both the Los Angeles Family Housing Corporation and the mayor's affordable-housing panel. Wilder, working with Mimi London, created a "Japanese-type house" for the couple, using furnishings influenced by Japanese elements but scaled to a large, modern residence. "Mimi went to Montana for the lumber and to Japan for the fabrics," says Wilder. The Japanese weavers are two families from a remote village that is known for producing obis. *See page 152.*


DERRY MOORE

Lord and Lady Shelburne

England's Bowood House

Few historic residences have withstood the demolition of the main house in order to save the rest of the property. But Bowood House in Wiltshire is today thriving under the direction of the earl of Shelburne, whose family has owned and developed the estate for more than 220 years. His wife, Fiona, divides her time between the house, part of which is open to the public in summer, and London, where she has her own decorating business. Lord Shelburne, president of the Historic Houses Association, is working to reassemble much of the estate that had been sold off or removed. For example, the paneling from Robert Adams's Great Room was sold, and it is now installed in London's stainless-steel-and-glass Lloyd's Building. The paintings by William Clarkson Stanfield that had filled the panels were sold separately, and Lord Shelburne has since been able to buy back several of them, prompting his son to observe that although paintings have often left a room, this may be one of the few times in history that a room has left the paintings. *See page 162.*


JAIME ARDILES ARCE

Thomas Britt

Colorado Spirit

"This is strictly a vacation house," says Thomas Britt of his choice not to use antiques in the design of a midwestern couple's Colorado house. Britt also designed the couple's primary residence, a Tuscan-style villa near Kansas City (see *Architectural Digest*, August 1985). "The wife liked the warm color palette in the main house, so in a sense, the silks and cottons we used there were simply translated to cotton and linen in the same shades for the vacation house." For the Colorado residence, the designer created a bold effect through strong, unified colors and lines, large-scale furnishings and such decorative objects as large Moroccan urns and Spanish Colonial carved wood figures of saints. Britt designed all the furniture—primarily in bleached and pickled oak to complement the natural materials he used for the walls, floors and ceilings—with the exception of several tables

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RALPH LAUREN
WEDGWOOD
MADE IN ENGLAND

continued from page 16

from Thailand. But he made sure that the house was as practical as it was dramatic. "The clients don't have to worry when guests and kids run through it at will. They don't have to do anything to keep it up." *See page 172.*


BILLY CUNNINGHAM

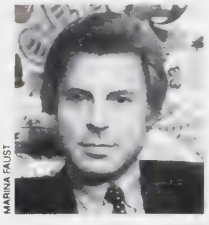
Mary Meehan


BILLY CUNNINGHAM

Joann Hackett

Southampton Character Study

"My husband, Bruce, has a twenty-one-year-old daughter who spends summers with us," Joann Hackett says. "We'd planned her room as well as guest rooms, and we secretly hoped that one of them would be the nursery." Mary Meehan was in the thick of redesigning and reconstructing their weekend house in Southampton, Long Island, when the news came that Mrs. Hackett was pregnant. Work stopped, and Meehan and architect Richard Sawicki redrew plans to incorporate the rooms where the Hacketts' young son and his nursemaid now sleep. "It was fun and a challenge," says Meehan of the project. "The basics—the paneling, leaded-glass windows and plasterwork—were beautiful, and the house didn't lend itself to typical Southampton design." "We wanted a place where all of us could spend holidays together," adds Joann Hackett. "The house used to be owned by a premier family in the village, and it's supposed to have a ghost. It doesn't bother me—it's probably a good omen." *See page 178.*


MARINA FAUST

François Catroux


DERRY MOORE

Silvia de Waldner

Manoir le Pontif

Since acquiring Le Pontif some years ago, Baron Gérard de Waldner and his wife, Silvia—aided by designer François Catroux—have been restoring it. At the 375-year-old house in Normandy where the de Waldners thoroughly enjoy the pleasures of hearth and home, the baron often cooks trout caught in a stream that runs through their property. The garden, designed by François Goffinet, a pupil of Russell Page, divides the area into labyrinths, tree-covered walks and square beds filled with roses and edged with box. Three half-timbered houses on the grounds, used by guests and caretakers, are surrounded by a hundred acres of woodland, so it is appropriate that gardening is the special passion of Silvia de Waldner. "I'm a creature of insatiable curiosity where it's concerned," she says. "Whenever I go to somebody else's garden I find myself walking around, frantically committing every detail to memory." *See page 186.*


CHRISTOPHER IRION

Natalia Makarova

Architectural Digest Visits: Natalia Makarova

After her triumphant return in 1989 to the Soviet Union to dance with her former company, the Kirov Ballet, Natalia Makarova decided to retire from ballet. "I'll still do some special events," she says, "similar to when I was a master of ceremonies for the fiftieth anniversary of the American Ballet Theatre." But the prima ballerina's final performance in Leningrad will not remain a mere memory. The BBC, which filmed her trip, recently aired the documentary *Makarova Returns* in England, and it will be seen in the United States soon. Meanwhile, Makarova is ensconced in her Napa Valley residence, taking voice lessons and exercising in her dance studio to prepare for a new career in the theater. *See page 194.*


Charles Gwathmey
Robert Siegel

Architecture: Gwathmey Siegel & Associates

"It happens to be shingle, but technically and conceptually it's entirely different from a Shingle Style house," Charles Gwathmey says of his latest ocean-front East Hampton, Long Island, residence. The project took three years to complete. "There's no doubt that shingles are the best material for the weather and the climate of the Hamptons," Gwathmey continues. "But this is a modern house in which the horizontal gridding of the design emphasizes that the shingle is a colored material that's simply part of the composition." Despite all of the firm's large-scale projects, the architects enjoy residential work and are currently designing an apartment in Chicago for Oprah Winfrey. *See page 206.*


DANIEL H. MIRASSIAN

Prince and Princess von Metternich

Johannisberg Castle

Princess Tatiana von Metternich is only too happy to share the wealth of history behind Johannisberg Castle in West Germany. "It's a curious thing," she explains, "but when the Romans, whose rule had reached as far as the hills of Taunus just behind us, were driven back to the Rhine following the defeat of Varus early in the first century, the border remained that of the Roman Empire and this area became a sort of overgrown wilderness. Through the centuries it became an impenetrable morass pierced by two gates—really fortresses—the only authorized route of passage. Those who braved the wilds were killed immediately. That was the origin of the Sleeping Beauty tale." The princess has written her memoirs and is publishing biographies of her most fascinating ancestors. *See page 214.*

continued on page 24

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PETER VITALE

Betty Sherrill
Ethel Smith

Georgian Grace in Atlanta

"Although the Georgian-style residence of Charlotte and Rankin Smith looks like it has been there for years," says Ethel Smith of McMillen Inc., who undertook the interior design with Betty Sherrill, "it is actually rather new. Several years ago the Smiths bought a house on the present site and had it torn down. It was unusual to find such a large property in Atlanta with a residence that could be razed. They wanted to build a house that had everything they'd ever dreamed of, and it took about two years because so much attention was paid to the details," the designer continues. "The couple created a perfect setting for their collection of antiques, and outside they were adamant about keeping as much of the landscaping and as many of the mature trees as possible. Perhaps that is why the property exudes such a sense of permanence." *See page 220.*



ANDREW R. ZAWROCKI

Albert Hadley

The Beaux Arts on Nob Hill

When San Francisco real estate broker Vincent Friia decided to redo his Nob Hill apartment, he told Albert Hadley that he wanted it completed in two or three months. "Albert said, 'It's too good to rush,' so instead the work took two years." The length of time apparently caused no friction, however, because Friia admires Hadley's attention to details, especially his perfectionism when it comes to colors. Hadley's associate on the job, Gary Hager, enjoyed Friia's open-mindedness. "He is very daring, so we were able to do some strong and dramatic things. The apartment is a personal statement that reflects his personality." One of Friia's particular interests is his love of orchids, which, he says, he developed "when people began sending them to me as gifts and I didn't want to throw them away." As a result, he keeps most of his two hundred and fifty flowers—thirty varieties in various states of bloom—with an orchid boarder and displays some fifteen at a time in his apartment. *See page 232.*



MICHAEL HELLER

Gary Hager



MICKEY ROBERTSON

Laura Carpenter

Artistic Revival in Deep Ellum

Texas art dealer and collector Laura Carpenter's business has always overlapped her private life. Her Delahunty Gallery in Dallas, where she showed such artists as David Hockney, Andy Warhol, Jennifer Bartlett and Jim Dine, was at one point located on the floor below her loft in Dallas's "Deep Ellum" neighborhood. Carpenter's loft, designed by the late Tonny Foy, is filled with works by Frank Stella, Donald Judd, April Gornik and Donald Sultan, while Andy Warhol's color screen prints of Marilyn Monroe are displayed on one wall of the living/dining area. "I had no idea what to do with that big room," she says. "But Tonny did. He'll be missed from both a personal and an aesthetic standpoint." Her principal requirement was being able to rotate her collection within the space. "Just by changing things around," she explains, "you can get an entirely different feel." Carpenter, who closed her gallery several years ago to become a private dealer and consultant, seems to have taken to heart her own advice to collectors: "When you live with art it becomes less scary." *See page 238.*



J. Drayton and
Fernanda Hastie

Gardens: Magnolia Plantation

Rather than basking in pride of ownership, J. Drayton Hastie says of his feeling for Magnolia Plantation near Charleston, South Carolina, "I have always been subconsciously driven by a blind obligation to pass on to the future something more lovely than first greeted me." It is understandable that a garden of such renown, which has been in the family for over three centuries, could exercise a benevolent tyranny over those who love it. Just to maintain the five hundred acres—brilliant with floral displays around the year, mysterious with moss-hung oaks and traversed by meandering waterways—might have satisfied someone less enthralled by beauty and tradition. Hastie has chosen not only to preserve old splendors but to establish new ones, and all so subtly and delicately that there is no visible line between past and present. "It's very much a magic garden," muses Fernanda Hastie, who shares her husband's love for Magnolia Plantation. "It is constantly changing; you can never tire of it because it is never the same." *See page 244.*



Anthony Hail

A Classical Refrain

"It was a pleasure working in a 1920s house with such large spaces," says Anthony Hail of his work in a classic Mediterranean-style mansion in the Piedmont section of the Bay Area. Although the façade generates a more Italian feeling, inside, no one nationality or style holds sway. "We used Russian pieces with Danish, Irish pieces with French. Everything was blended together. I put up mirrors all around so that they couldn't hang paintings everywhere." Now that the yearlong venture is finished, Hail has moved on to such diverse projects as working in Modesto for the Gallo family and once again returning to the 1920s, this time for a town house in New York. *See page 250.*□

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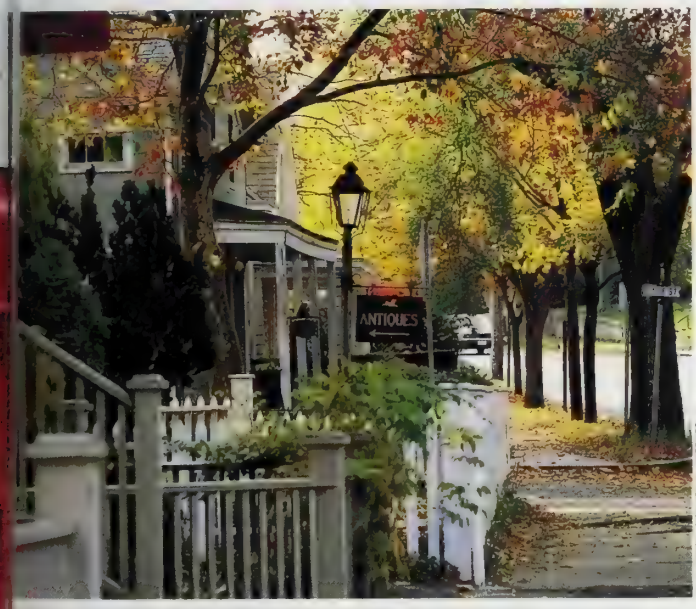
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Sag Harbor—An American Beauty

"THE UN-HAMPTON" is what it calls itself, and that's one way of looking at it. If ever a place could be opulently defined by what it isn't, the place is Sag Harbor. When its famous neighbors, East, South and Bridge Hamptons, were still a God-fearing paradise of farms and fish, Sag Harbor proposed itself as sin city, the libido of the South Fork, full of foreigners and mischief and whale oil, the fool's gold of the 1820s and 1830s; but when the neighbors began to take in rich boarders, and acquire the sheen of a vast real estate ad, Sag Harbor resurfaced as the industrial

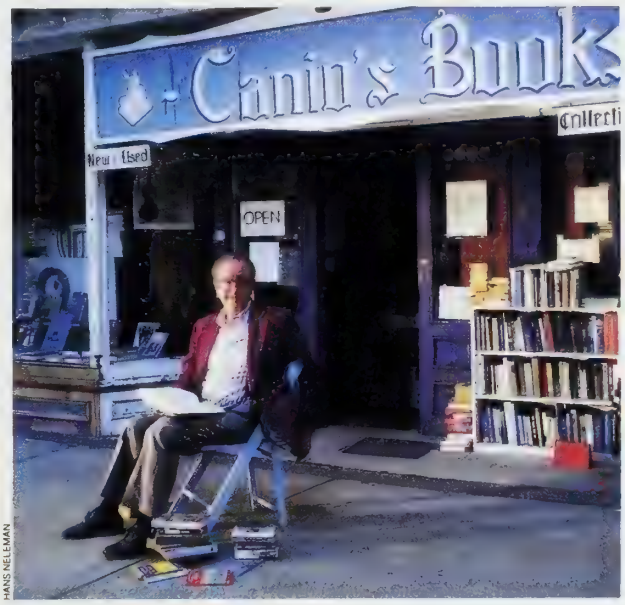


CLAUDIA PARKS/THE STOCK MARKET

Located on the eastern end of Long Island, New York, Sag Harbor was a renowned whaling town in the early 19th century. ABOVE: A quiet street. "The houses are like characters in a long-running play that the whole town is invited to watch," says Sheed. BELOW: A harbor scene.



HANS NELEMAN



HANS NELEMAN

The author of *The Boys of Winter*, *Office Politics* and *Essays in Disguise*, Wilfrid Sheed (above, at Canio's Books, a favorite haunt) is a master of what he calls the secret language of Sag Harbor: "creative grumbling."

north or blue-collar Hampton, triumphantly the wrong side of the tracks.

And even today, when all the Hamptons, both real and un-, are obliged to depend on outside visitors rather more than they care to, the local styles remain as different as Laurel and Hardy, yin and yang: bearing out the historical principle that no area is too small (we're talking here of four miles at the nearest, ten at the farthest) to generate total opposites.

That, as I say, is one way to look at it. But Sag Harbor has always had more important fish to fry than worrying about the damn Hamptons. Thanks to a relatively peaceful history, America is blessed with an unusual number of historical sites in which nothing much happened (one civil war is barely enough to go round, by European standards),

It takes a bunch of luck and good management for a pretty town to survive in America, with architectural and landscaping virtue intact.

continued on page 32

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Sag Harbor—An American Beauty
continued from page 29

and day-trippers to the South Fork sometimes seem politely puzzled as to just what it is they're supposed to look at around here. Our greatest hero in the revolutionary war, one David Hand, is mostly famous for having been captured by the British five different times, only to escape each time (Sag Harbor distrusts conventional heroics), while in the War of 1812, the town garrisoned itself to the teeth, but nobody came—just one measly incursion, easily repelled. And those were just our high points. Sag Harbor simply doesn't go in for that kind of history, God bless it—the official textbook history of death and destruction—but for the kind of history you simply pick up going from house to house, or, in our case, from whaling cottage to entrepreneur's mansion, and on to church for both of them: the history of a peaceful life lived so colorfully it would make your eyes pop. To wit and as follows.

Picture, if you will, a whaleboat sailing right up to the foot of Main Street—and this could be any day of the week or month of the year—loaded with several for-



GUIDO ALBERTO ROSSI/THE IMAGE BANK

"Sag Harbor's Golden Age of whaling was over in a blink: a gaudy, vivid dream of no more than thirty years or so that stamped the town forever," he says. "Every summer, residents read *Moby Dick* out loud and right through." ABOVE: The Whaling Museum/Masonic Temple.

"Our current writers in residence include Lanford Wilson, E. L. Doctorow and Thomas Harris, and I'll say no more about them: No writer ever came to Sag Harbor in search of more attention," Sheed notes. BELOW: The American Hotel, a literary lair.



DIANE GORDON/TSW



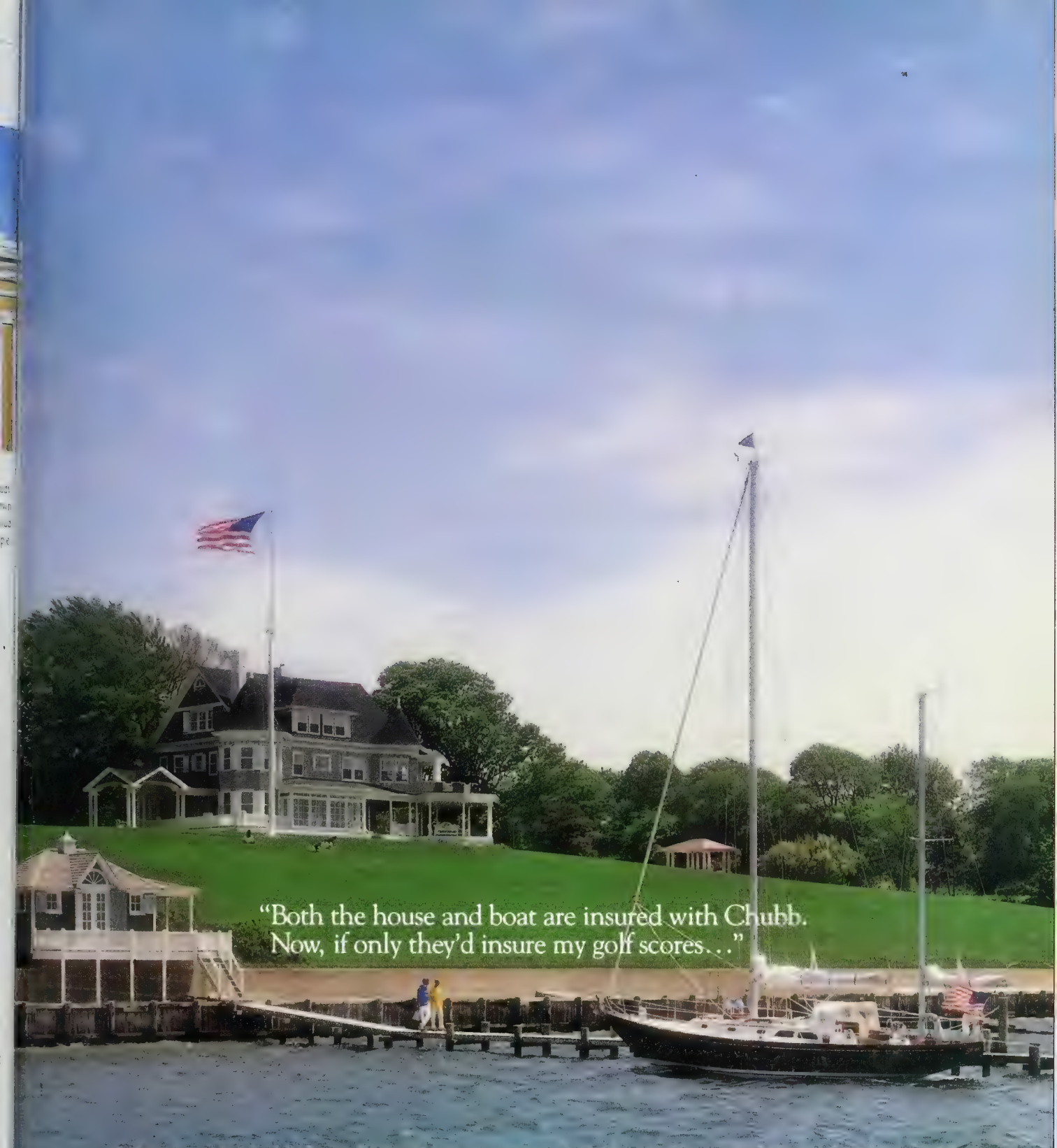
GUIDO ALBERTO ROSSI/THE IMAGE BANK

"Most of the new settlers to Sag Harbor get the point right away: They came here because they like it exactly as it is, and will fight anyone, even the locals themselves, to keep it that way," Sheed says. ABOVE: A village church stands shoulder to shoulder with neighborhood houses.

tunes and God knows how many great stories, while at the next dock another hopeful is being outfitted with ten tons of bully beef for the captain alone, and all the hardtack they can eat for whatever rogues and dreamers, slaves and novelists (Melville was here), Queequegs and Ishmaels, the company has managed to con or dragoon into serving under him.

It's a small town, twenty-five hundred tops, but the number is forever being augmented by passing Fijians, Sandwich Islanders and whatever else the wind has blown in—a far cry from today's summer people with their designer clothes and hurry-up suntans. Along the shore, shipwrights and sailmakers and other boat-

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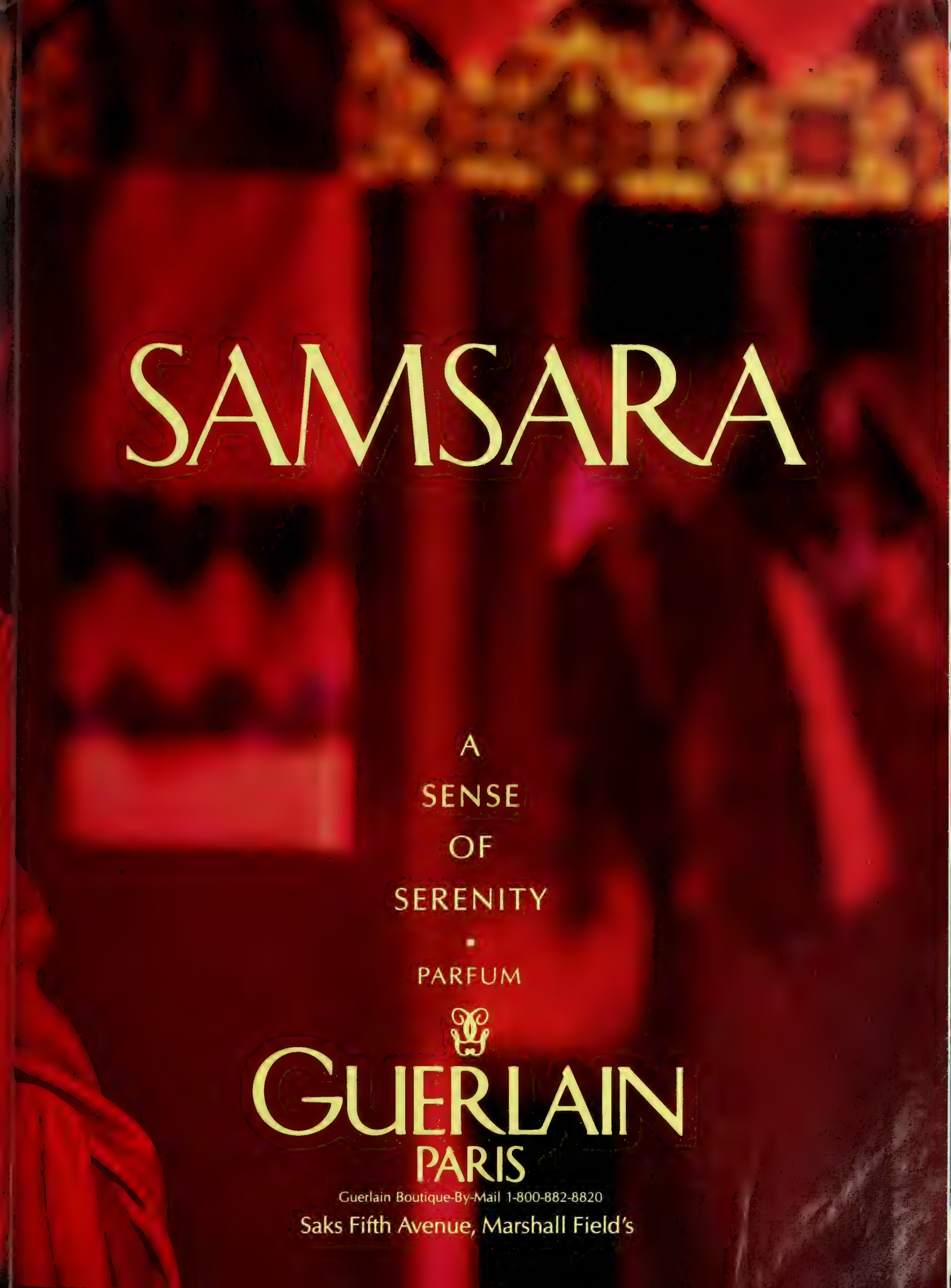
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Sag Harbor—An American Beauty
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minded people work, it's fair to suppose, with the special zest one gets from being part of a great enterprise: Unlike most twentieth-century workers, they have only to look out the door to see the flourishing fruit of their labors. It is, in short, a town with a purpose in life, and it always has something to look forward to. And make me a better offer than that.

All this is the patrimony of the Sag Harborite every time he looks out the door, and the reason he has it is that this is still recognizably the same town it always was, with all the inevitable changes somehow working in the right direction. A politician might call this effect the Miracle of Sag Harbor and he might be right; but it had nothing to do with politicians or with any human intention whatever. But at this point, we have to start over—and forget for a moment you ever heard of the Hamptons.

It takes a bunch of luck and good management for a pretty town to survive in America, with its architectural and landscaping virtue intact. Charleston has been blessed with perhaps the perfect history—neglect at just the right time, so the houses remained just so, but then attention from a powerful historical association. Williamsburg, contrariwise, is what happens when you try to do it on management alone: Life gets choked off too thoroughly, and you wind up with a professional virgin among cities, too pure to be real.

Until recently Sag Harbor has made it almost entirely on luck. The town came into money at a very good time—the first half of the nineteenth century—and ran out (and stayed out) of it at a good time too: namely ever since. In the 1830s and 1840s, when Sag Harbor was a booming whale town, you didn't need good taste to build well—it took genius not to. And by the time ugliness had entered America, Sag Harbor couldn't afford it.

In between, and before and since, Sag Harbor has been visited by a host of withering fires that would have gutted the charm out of a less favored community, but have only served to prune it, while sparing, to our eyes at least, just the right amount, like a biblical plague that knows precisely what it's doing. (The fires also left us with undoubtedly the world's finest volunteer fire department and what might be called a fire department culture: The firemen and the houses they operate from are simply the cream and quintessence of Sag Harbor, as I learned with joy the night my chimney almost burned down.)

Sag Harbor's Golden Age of whaling was over in a blink: a gaudy, vivid dream of no more than thirty years or so that stamped the town forever. Up until the end of the eighteenth century, whales had frisked along the coast and just about come on shore, so hunting them was no big deal: Indians and white men practically took turns at it—the whites for cash, and the Indians for worship (and what could be better to worship than whales?). But by 1817, when Sag Harbor's first deep-sea expedition was launched, the whales had gotten the hint, and there ensued one of the great cat-and-mouse hunts in history, ennobled perhaps by our greatest novel: Sag Harbor thinks so anyway, and every summer, residents combine to read *Moby Dick* out loud and right through at Canio's rare-book store.

When Sag Harbor was a booming whale town, you didn't need good taste to build well—it took genius not to.

The game reached a fever peak in 1847, Sag Harbor's greatest year; and then the fever broke and the whole thing was over, just two years later. Unlike New Bedford, Sag Harbor had no hinterland to speak of; it was a great port attached to nothing much. So when the first batch of adventurers sailed for California to track down the Great Gold Whale, there was no one left to replace them. Local capital was still tied up paying for the latest fire—the 1845 edition was a beaut—and besides, petroleum was moving up fast on sperm oil in the market; and the rest you know.

Ever since, Sag Harbor has been playing catch-up history. The American landscape is strewn with towns that have been seduced, and abandoned like trash cans in the wake of our latest whale, but Sag Harbor might be described as a ghost town that wouldn't lie down. From the Civil War onward, successive enterprises have started up with a high heart, only to burn down or otherwise fail, until God's greatest gift to mankind, the humble watchcase, arrived to stay in 1881.

Joseph Fahys's watchcase factory, which was later purchased and run by the Bulova Company, is the symbolic building of Sag Harbor's never-ending effort to get back on its feet. A gorgeous specimen of Gradgrind architecture, the factory now stands out from its gentle neighbors as starkly as the Eiffel Tower in Paris, or Keble College, Oxford, one of those epic anomalies that help to define a landscape by clashing with it.

The Bulova building also represents a prickly, permanent-outsider strain in the local psyche that also clashes slightly with the landscape and saves us from any temptation to prettify or sentimentalize our surroundings. Like a WPA mural in the 1930s, the factory reminds one that, no matter how charming or instructive other people may happen to find it at the moment, Sag Harbor always goes on about its business as if bad times were just around the corner. Unlike other famous beauties, it has neither the time nor the inclination to preen or rest on its laurels—if anything, quite the contrary. "I'm fed up

continued on page 40



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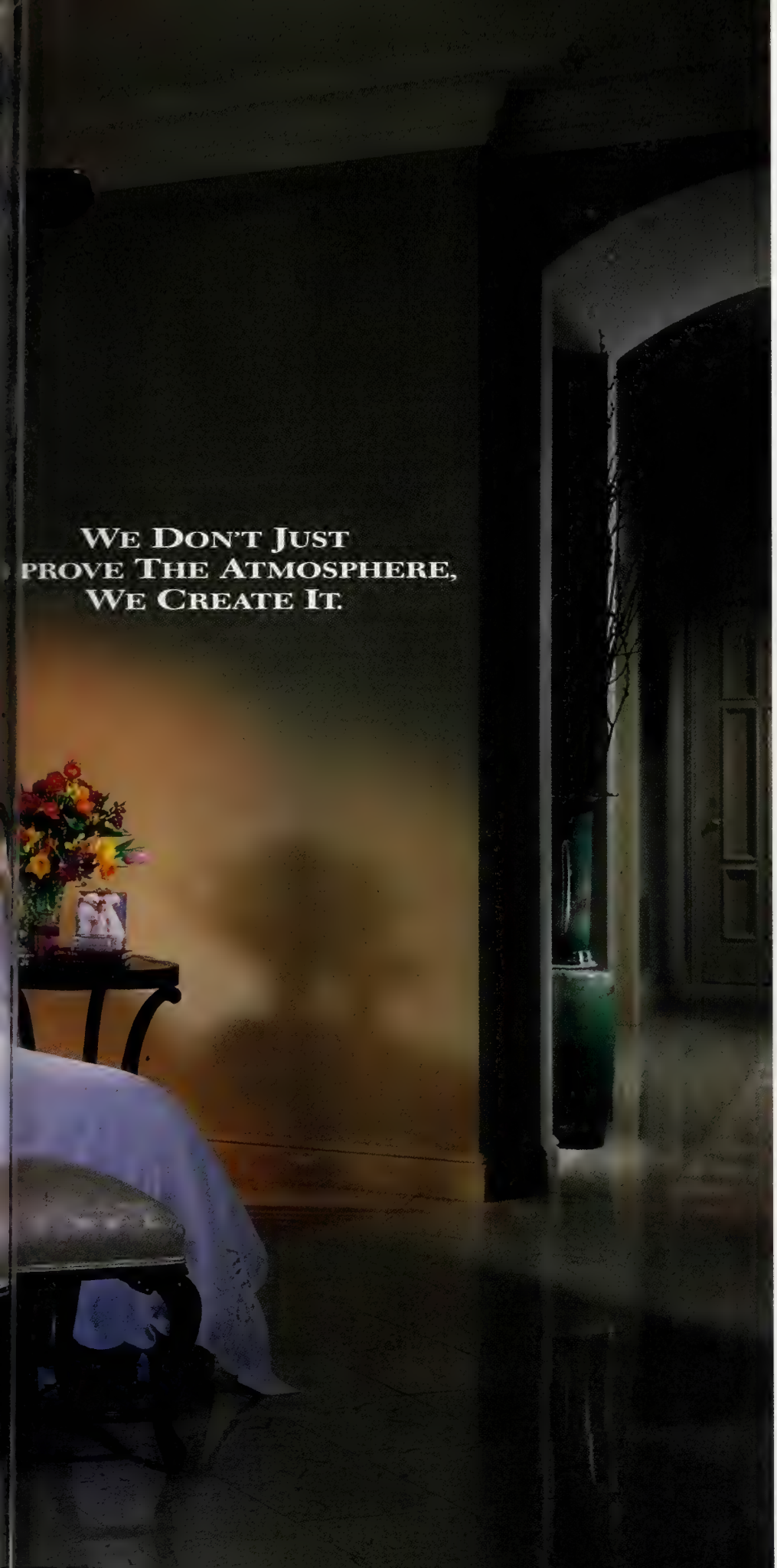
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Sag Harbor—An American Beauty
continued from page 36

with being quaint," said a candidate for trustee not so long ago, meaning, I presume, "I'm fed up with being stared at." And the chip on her shoulder goes back a long way and is very much part of our living history.

When Mr. Fahys opened his factory, and later when Grumman Aircraft opened another one, which is now utterly deceased, the Poles and Germans and Italians who showed up for work there had no reason to be interested in whaling history, or in the great houses and great families that celebrated it: The families sure as hell weren't interested in *them*. If a visitor today gets the feeling that some old-timers are not totally glad to see him, he can rest assured his welcome is warmer than theirs or their grandparents' ever was: In fact, he is part of a great tradition. Sag Harbor has been going to the dogs for a long time now, and the visitor is just the latest evidence of it.

The Sag Harbor response to this ever-miserable state of affairs is creative grumbling, our secret language: You can fit in anywhere if you know how to grumble wittily enough. But in truth, all those infusions of new, unwanted blood seem to have given Sag Harbor a jump and an edge that the other towns out here lack. Driving home from Southampton on a winter evening last year when all the stores there had closed, I found Sag Harbor still humming and brimming with life, and I thought, "This is the live one"; the others will have to wait till spring.

Contributing to—or at least, not detracting from—this full-calendar vitality is a growing corps of "year-round summer people," as they're called, who weekend out here and actually *use* the village as opposed to just hiding in their houses and sending out for food. When a newcomer approaches a Hampton with his wallet out, local beauty lovers tremble and zoning boards brace themselves until they know exactly what the fellow has in mind. But most of the new settlers to Sag Harbor get the point right away: They came here because they like it exactly as it is, and will fight anyone, even the locals themselves, to keep it that way.

This, of course, reverses the classic picture of marauding Manhattanites and bestial developers riding roughshod over local sensibilities. If anything the tensions ran the other way. To a no-nonsense Sag Harborite, the late arrivals must have seemed no better than a pack of precious, independently wealthy antiquarians bent on keeping them from expanding their businesses and creating jobs and living like the rest of America: hence the "quaintness" charge.

But quaintness is good for business too, and in a Ralph Lauren and L. L. Bean world, even the Merchants Association, or MASH (or Main Street Mafia, as it's playfully called—the title is only an insult if you mean it to be), has come to value the old Sag Harbor as much as anyone. And, in a curious way, the year-rounders value the merchants too, because that is part of what "getting the point" means. One doesn't settle here just for the sake of the whales or even for the sake of old houses, but for the whole package: the business-as-usual, unself-conscious tradition that puts out fires and votes against everything and still uses fans instead of air-conditioning in some of the stores—*not* because it's quaint, it's just the way we do it. The twentieth century never quite seems to take in Sag Harbor, although we have nothing against it.

Unlike other famous beauties, Sag Harbor has neither the time nor the inclination to preen.

Writers have proved particularly partial to this style, but only such writers as share some of it already. Our first big name, if one excepts the transient Fenimore Cooper, was John Steinbeck, the chronicler of Okies and paisans and the roustabouts of Cannery Row: Sag Harbor suited him to a T. (When Steinbeck won the Nobel Prize for literature, legend has it that local residents polled about it knew him mostly for his boat, which he kept admirably clean and shipshape: First things first in Sag Harbor, and water is both our history and our aesthetic.)

Our current writers in residence include Lanford Wilson, E. L. Doctorow and Thomas Harris, and I'll say no more about them: No writer ever came to Sag Harbor in search of more attention. But it might be taken as a general principle that if you see someone in particularly shabby work clothes—and I don't mean designer work clothes, either—it just might be a writer, and not necessarily a famous one. Sag Harbor actually contains some writers who haven't made it yet, as well as a number of no-name or some-name journalists who probably enjoy the intricacies of small-town gossip as much as anything.

"Did you see what they've done to the old Bagbalm house?" "I hear the lady who just moved in was the mistress of Calvin Coolidge." The houses are like characters in a long-running play that the whole town is invited to watch, and tell stories about forever—a hard offer for a writer to refuse.

Sag Harbor had to wait a lot longer than Charleston for its historical society: In fact, a preservationist might have despaired of its ever getting here at all. But it got here all right, and it's not just a Manhattan Project either, but a properly homegrown association of new and old Sag Harborites who love the town to about equal distraction. Largely thanks to its good work, the robust heart of Sag Harbor is now safe, both from outsiders and from itself.

If one compares it with some of the museum-towns one has known, a case can be made that this vibrant, idiosyncratic little town is all the better for the wait. □


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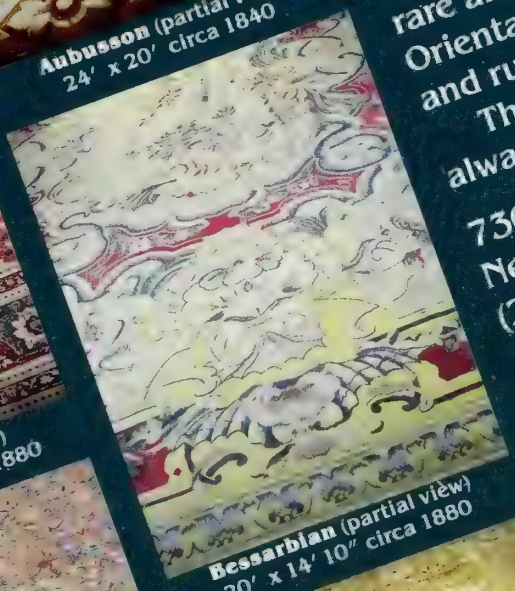
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Aubusson (partial view)
24′ x 20′ circa 1840



Tabriz (partial view)
14′ 5″ x 11′ 9″ circa 1880



Bessarbian (partial view)
20′ x 14′ 10″ circa 1880

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Savonnerie (partial view)
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Kashan (partial view)
18′ 6″ x 12′ circa 1900



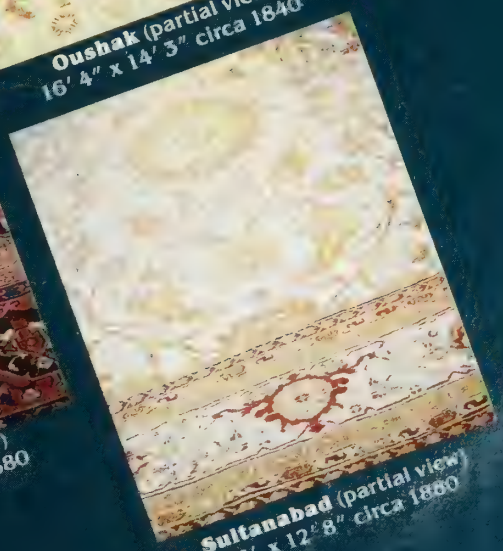
Oushak (partial view)
16′ 4″ x 14′ 3″ circa 1840



Amirtsar (partial view)
18′ x 12′ circa 1890



Serapi (partial view)
14′ x 9′ 10″ circa 1880



Sultanabad (partial view)
16′ x 12′ 8″ circa 1880



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BRENDAN GILL

Remembering Cousin Louise

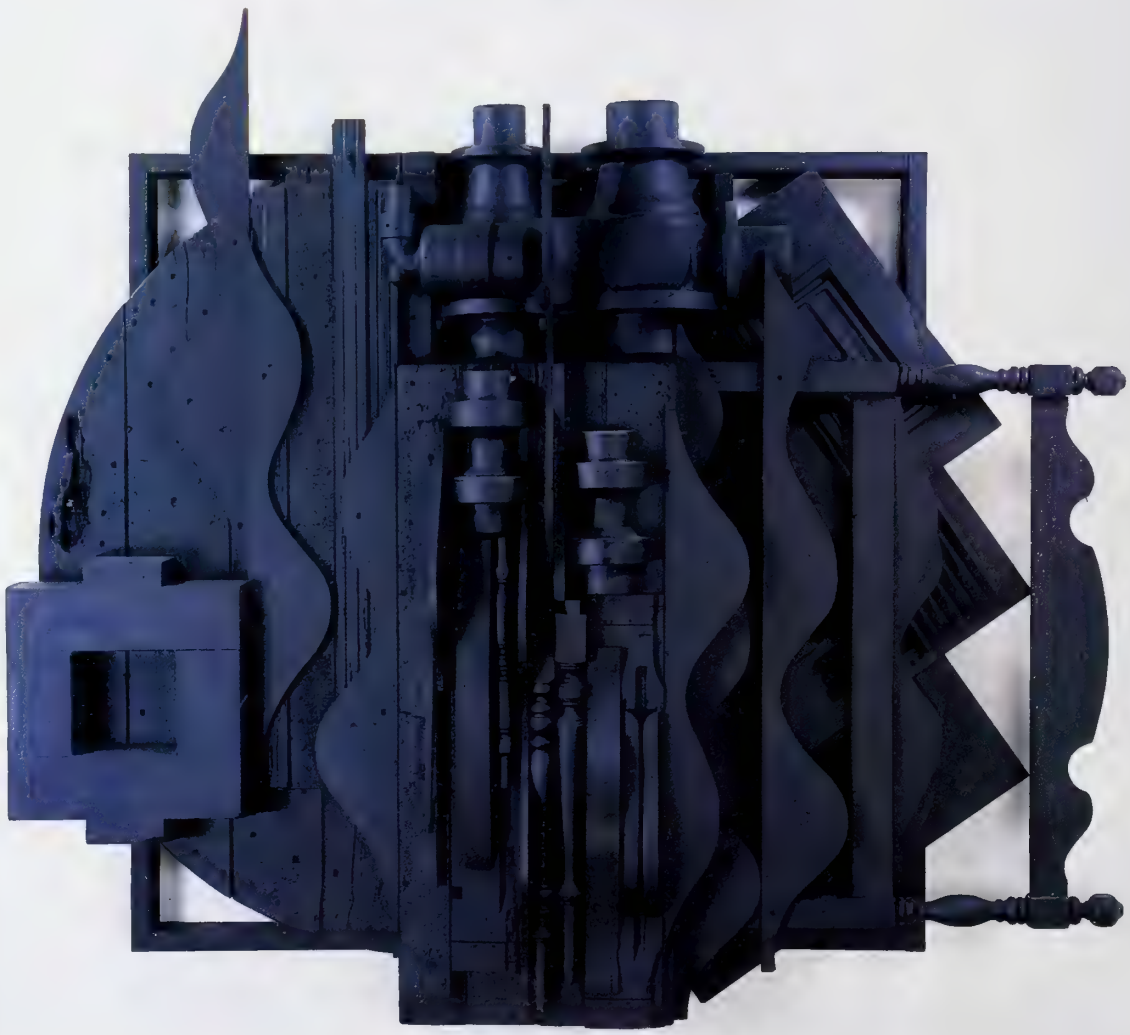
IN OLD AGE, Louise Nevelson was a gorgeous apparition whom one reached out to and embraced as if she were a portion of a continent. Nor do I intend by that figure of speech to poke fun at her actual figure, which over time had attained, inside a calculated disarray of many layers of garments, a notable girth. Rather, I am thinking of the amplitude of spirit that one embraced along with the voluminous body. As she grew older



JAIME ARDILES ARCE

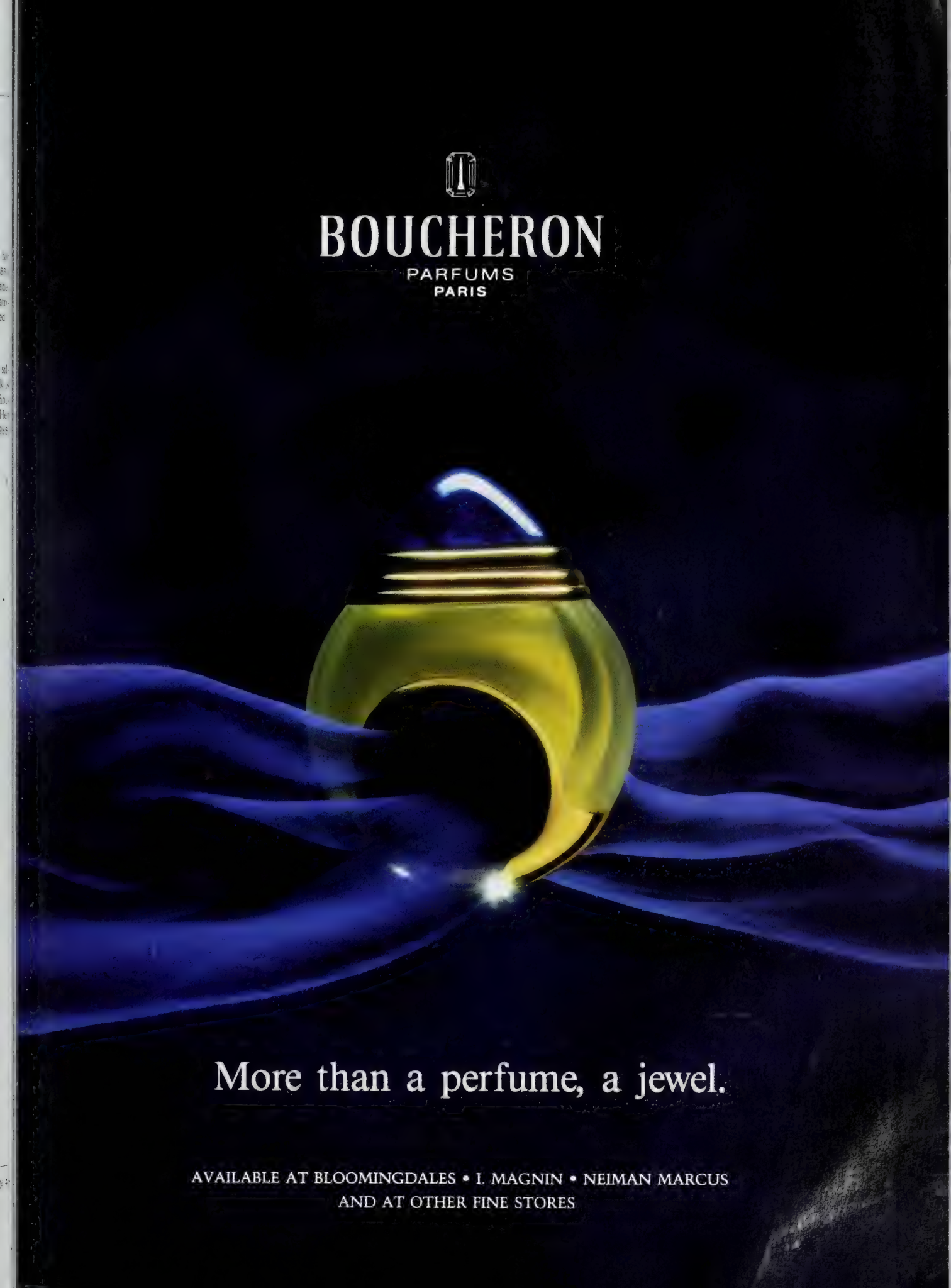
"There is in every human being a desire for order," said Louise Nevelson (left, in 1983). "But the artist doesn't have it ready-made. That is the search. Art is as alive as our breathing, as our own lives, but it's more ordered."

BELOW: "For me, the black contains the silhouette, the essence of the universe. Black is not anticolor, it is what it is. It's a definition.... Black encompasses all colors." Her painted wood *Mirror-Shadow L* is from 1988.



ELLEN PAGE WILSON/COURTESY THE PACE GALLERY

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Remembering Cousin Louise
continued from page 44

and more famous, her affections came to be bestowed not so much upon individuals as upon the host of admirers who happened to cross her path and who, whether we were friends or strangers, were indiscriminately addressed as "dear" and "darling."

We moved in and out of Nevelson's ambiance as one might move in and out of a field of energy. To enter that field was to experience a heightened awareness, a quickening of the senses. Whatever the nature of the world might be, we perceived that Nevelson had found a means of apprehending it and giving it a visible form. That visible form—her art—she was happy to have us share, though always with the unspoken proviso that we might find it more frightening than seductive. As an artist and as a woman, she was long past mere pleasingness. The fact that life was often harsh and dark only increased the gusto with which she confronted it; the shadows to be seen in the depths of her sculptures were real shadows. With a shrug of her shoulders, she implied that it was up to us to accommodate ourselves to her work—to find, not without effort, joy as well as foreboding in the sculptures that her hands contrived to fashion out of mere rubbishy household debris.



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"When I look at the city from my point of view, I see New York City as a great big sculpture. Many of my works are real reflections of the city." A detail of *Shadows and Flags*, 1977–78, shows one of the enormous steel sculptures installed in the Louise Nevelson Plaza located at Legion Memorial Square.

It was up to us to accommodate ourselves to her work—to find, not without effort, joy as well as foreboding in the sculptures.

Nevelson and I met when she was in her sixties, in the early years of the fame that had been so long in coming. The first of her sculptures to gain popularity—those spooky matte-black wooden accumulations of broken chair-backs, stairway banisters and the like—had become seemingly overnight all the rage, indispensable to any collection of contemporary art; later came the sculptures in steel and Lucite and the use of gold and white along with black. In lower Manhattan, Nevelson created a kind of Stonehenge out of a mingling of gaunt welded-steel sculptures and granite benches. The site is called Louise Nevelson Plaza. One can imagine the priests of some ancient pagan sect carrying out their rituals there; in actuality, it is a place to which young workers in the financial district repair to eat their pickup lunches.

The occasion on which Nevelson and I met was a wedding: A Gill daughter was marrying a nephew of hers, the son of her sister Lillian and her brother-in-law, Ben Mildwoff. The wedding ceremony was a great success, though the marriage itself proved, after a few years, a failure. Out of it came, along with our friendship, the opportunity for Nevelson and me to pretend that we were "kissin' cousins"—I Cousin Brendan to her, she Cousin Louise to me. Because the relationship was a source of bewilderment to others, it became, as one might expect, a source of conspiratorial satisfaction to us. We were like two children keeping a secret that is of no particular value beyond the fact that it is a secret.

continued on page 52

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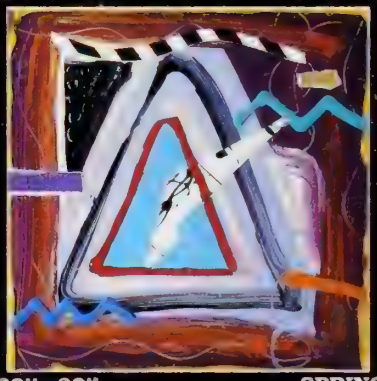
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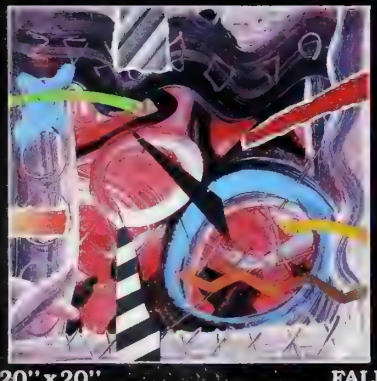
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Remembering Cousin Louise
continued from page 48

Nevelson accepted her fame with equanimity; she had got along without it and she would get along with it—what could be simpler and more straightforward than that? Besides (and unlike a majority of the artists and writers I have known), she had never doubted the reality and copiousness of her gifts. Born in Kiev, Russia, in 1899, she was one of four children of Isaac and Minna Berliawsky. The family emigrated to the United States in 1905, settling in Rockland, Maine, where the father became a builder and where Louise attended the public schools. (She retained traces of Down East pronunciations throughout her lifetime.)

As Orthodox Jews, the Berliawskys had enjoyed few opportunities to draw human likenesses (representational art ran the risk of violating the second commandment). Yet no sooner did Louise and her family arrive in the New World than she revealed an exceptional gift for drawing—as, indeed, did other members of the family, implying that the gift had lain dormant among them over no telling how many generations.

Louise graduated from high school at eighteen and two years later married a wealthy young New Yorker named Charles Nevelson, the brother of a business acquaintance of her father. The Nevelsons set up housekeeping in New York City, where in 1922 Louise had a son, Myron. Dissatisfied with marriage and motherhood (the Nevelsons were eventually to be divorced, and Myron, nicknamed Mike, was to be her only child), Louise tested her talent in the fields of singing, dancing and acting, as well as in painting and sculpture. She studied under Kenneth Hayes Miller at the Art Students League, in New York City; under Hans Hofmann, in Munich; and on her own in Paris. She had her first one-woman show in New York City in 1941, but it wasn't until the 1950s that she may be said to have "arrived," with purchases of her work by the Whitney Museum of American Art, the Brooklyn Museum and the Museum of Modern Art.

My last encounter with Cousin Louise took place in September 1987, when she and I shared a merry visit to Youngstown, Ohio. In that city, a new wing of the Butler Institute of American Art was being opened, and the high point of the festivities was the presentation to Louise of the Butler Medal for Life Achievement in the Arts. We were flown to Youngstown in a private plane belonging to some local nabob. Louise talked a blue streak all the way and was in high spirits throughout the ceremonies. She enjoyed being made much of in little Youngstown every bit as much as she enjoyed being made much of in New York or London or Paris.

Louise held court benignantly, a monarch as much at ease dispensing praise to others as accepting praise herself. She was eighty-seven and only a few months away from her death, but with what an air of being in the midst of life she presided over that occasion! Never was a medal presented to a worthier recipient and never was a recipient more confident of her worthiness. Her "dears" and "darlings" were scattered broadside; under the celebrated inch-long false eyelashes, her black eyes gleamed with delight. Standing beside her, I could sense that her field of energy was expanding and that, whether the other guests were aware of it or not, the party would be a late one. □

Because the relationship was a source of bewilderment to others, it became a source of conspiratorial satisfaction to us.



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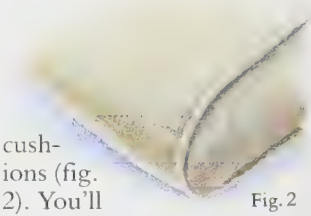


Fig. 2

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IN A STUNNING black-and-white photograph from the early 1930s, young Dione Neutra, wife of the already famous architect Richard Neutra, sits on her second-floor terrace overlooking the placid Silver Lake. A new row of gray trees borders the lake and complements the sternly elegant lines of the house. The building, the figure and the tone of the photograph impart a strongly European ambiance to this modernist enclave near downtown Los Angeles.

Nearly sixty years later, in the early 1990s, Dione Neutra sits on the same porch contemplating the same view. She is no less handsome and charming than before. For two-thirds of her long and varied life, she has lived on this site, in a house first built in 1932 and rebuilt in the middle 1960s after a disastrous fire.

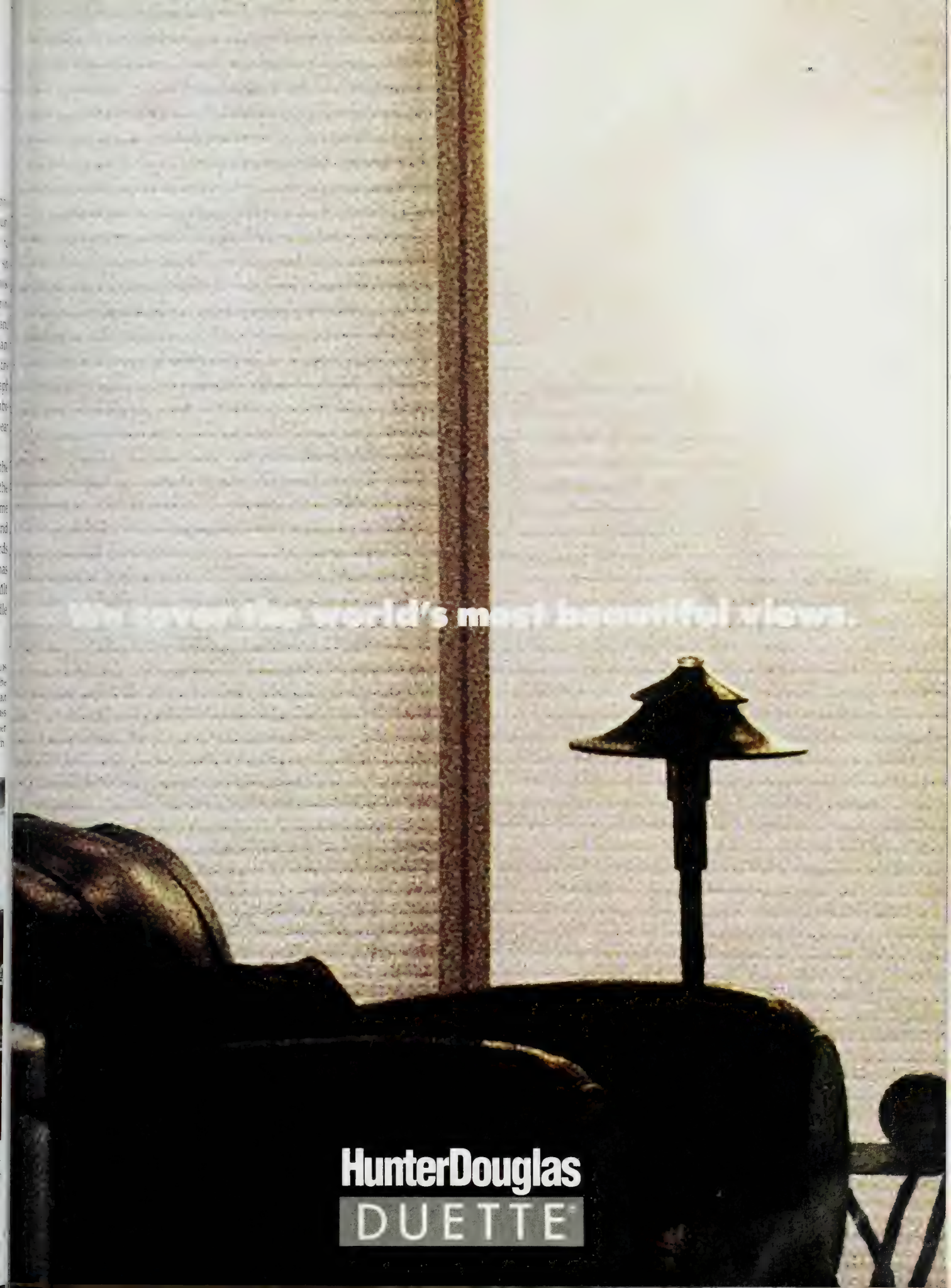
A modernist legacy, the Los Angeles house that Dione Neutra shared for almost 40 years with her husband, Richard Neutra, was designed by the Viennese-born architect in 1932 and renewed again after near-total destruction by fire in 1963. ABOVE: In the early 1930s Dione Neutra enjoyed a view of Silver Lake from the second-story sleeping porch of the original house. Ladder, left, provided access to an open roof terrace. BELOW LEFT: When Richard and Dione Neutra first arrived in Los Angeles, they shared Rudolf Schindler's double house. In 1928 the Neutras, with son Dion, posed in the house for a memorable portrait with Schindler, right. BELOW: The 1932 design included walls of glass that stopped at the built-in bookshelves and wrapped around a corner of the second-story living room. Door, left, led to the sleeping porch.





LUCKHAUS STUDIO

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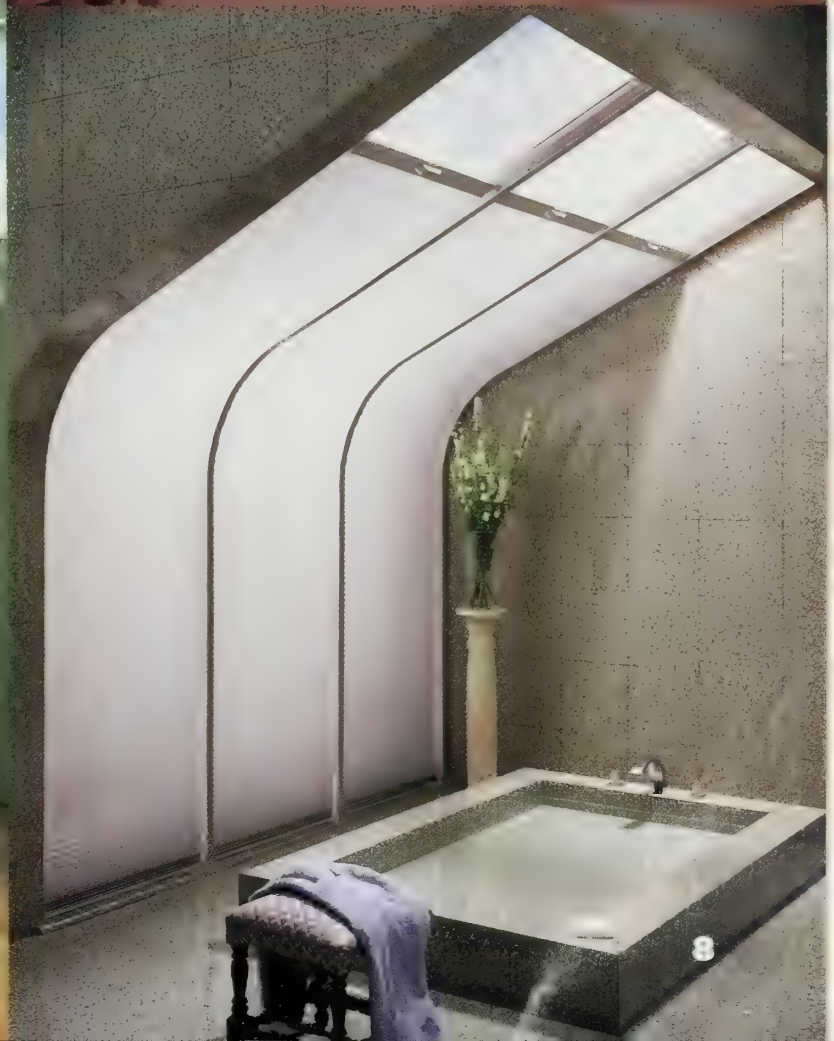

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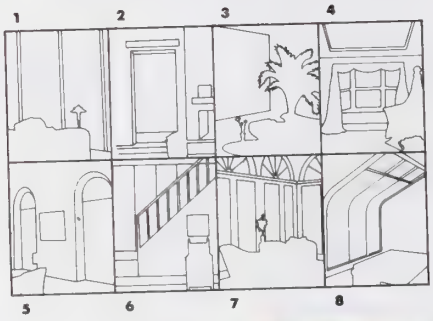

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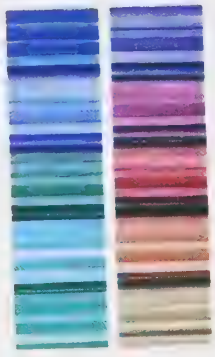
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A Living Landmark of Early California Modernism

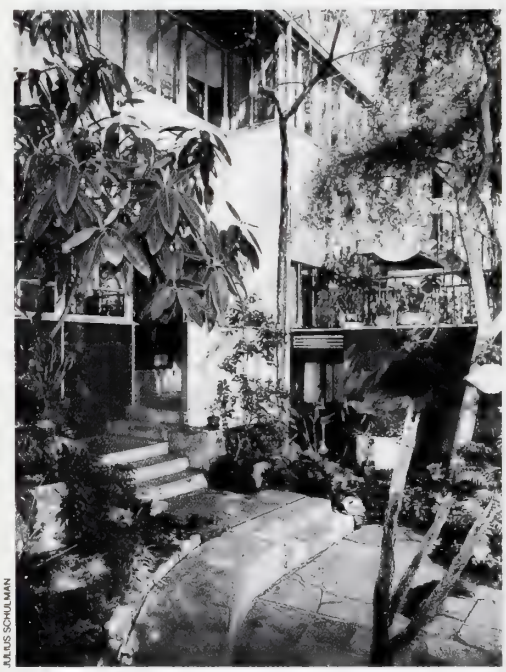
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ABOVE LEFT: The boxy, 1932 wood-frame structure featured a façade of uninterrupted horizontal bands of glass and stucco. ABOVE RIGHT: In comparison with the original, the 1963 design is more sculptural in its contrast of solids and voids, shadow and reflection. "I gained a music room and an enclosed penthouse," says Dione Neutra of the expanded, three-story 1960s structure.

Neutra planned the house as a cluster of connected units, whose functions could change over time.



JULIUS SCHULMAN



INDUSTRIAL PHOTO SERVICE, INC.

ABOVE LEFT: By setting the original house close to the front property line, Neutra allowed for a large private courtyard at the rear. ABOVE RIGHT: The later house rises on the old slab and employs the same basic structural modules. Greater expanses of glass were used, including a glass-railed, cantilevered terrace and a wall of sliding glass doors, as well as the addition of color and textures such as the stone wall, lower left. The changes "bring more of the outside in," says Dione Neutra of what she values most in the house and in her husband's architecture generally.

Contemporary feminists may wonder how to classify this multifaceted woman. An accomplished cellist and singer, an intensely engaged intellectual, a mother of three and grandmother of five, she nevertheless for fifty years submerged all of those loyalties in deference to the primary one—being the wife of one of this century's great architects. "Richard's wedding gift to me was a typewriter," she drolly recalls, "and my wedding gift to him was a promise to learn to type." This led to her roles as secretary and office manager, as well as those of wife and hostess. For nearly half a century she was Richard Neutra's most constant supporter, sublimating her own identity in her fierce commitment to "help him realize his potential."

Born in 1901 into a Swiss family that moved about Europe to accommodate the career of her engineer father, Dione met Neutra in a village near Zurich following World War I. After their marriage in 1922, the Neutras lived in Berlin, where Richard worked for architect Eric Mendelsohn and Dione studied with the noted cellist Hugo Becker.

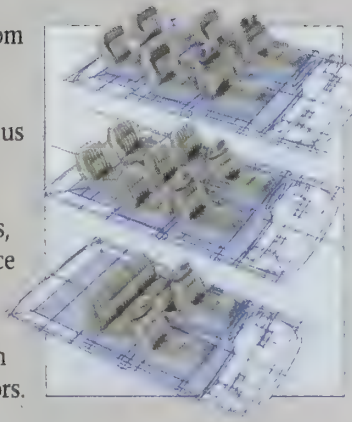
In 1924 she emigrated to America to join her husband, who was already working in Chicago and about to join

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To the trade

A Living Landmark of Early California Modernism
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Frank Lloyd Wright in Wisconsin. After a short, idyllic stay at Taliesin, the Neutras migrated west to Los Angeles, where in the early 1920s most of Wright's work was centered. Encouraged by Neutra's old Viennese school friend and former Wright disciple Rudolf Schindler, the Neutras shared Schindler's avant-garde double house on King's Road in Hollywood and joined his advanced circle of friends. These included John Bovingdon, the modern dancer; Galka Scheyer, the art collector; and the physician Philip Lovell, for whom Schindler and Neutra would each design epochal modernist houses.

"Schindler met us at the station," Mrs. Neutra recalls, "and on our way to King's Road, my greatest shock was seeing strange windmills, only later to learn that they were Van de Kamp's bakeries." It was raining, she remembers, and the interior of the house seemed dark but "wonderful."

The young architecture student Harwell Harris has similar memories of his first visit there: "Dione Neutra (I didn't know who she was) walked through the room and smiled. She was barelegged, wearing sandals and something resembling a toga (unbleached muslin, I believe), with that ribbon drawn above that completely untroubled brow. She didn't interrupt my thoughts; she merely suggested that this mountain I was on was maybe Mount Olympus."

The Neutras were dazzled by the sophisticated life on King's Road, but Dione had reservations. She wrote her family that she felt "very different in comparison with the women here," finding "the extravagance of [their] dresses . . . indescribable," and "attracting attention because I wear no make-up." Most perplexing—and amusing—was the fact that "occasionally at parties I am introduced as someone who claims to be happy. This is apparently an unknown phenomenon here. In Germany I never heard so much talk of broken marriages and nervous breakdowns."

The Neutras shared the King's Road house with Schindler through the late 1920s while Neutra was designing and supervising the construction of his house for Dr. and Mrs. Lovell in Hollywood. In 1930, following its completion, the Neutras took a long trip to Europe, and when they returned to Los Angeles, they moved to a bungalow in the Echo Park district. Shortly after, they received a call from C. H. Van der Leeuw, a Dutch industrialist and architecture enthusiast, who had hosted them on their recent visit to Rotterdam. Van der Leeuw had greatly admired the published photographs of the Lovell House and wanted to see it for himself. After flying to Los Angeles and delighting in the already famous landmark, Van der Leeuw asked to see Neutra's own home, and was astonished to hear that he lived in a rented bungalow because he could not afford to build a house. It was then, Mrs. Neutra recalls, that the Dutch philanthropist pulled out his checkbook and offered to finance the project, though the astounded Neutra insisted that it be only a loan. "Later," Neutra admitted, "I parked the car twice on the trip home. Each time the check still proved to be in my breast pocket and I knew I was completely sober."

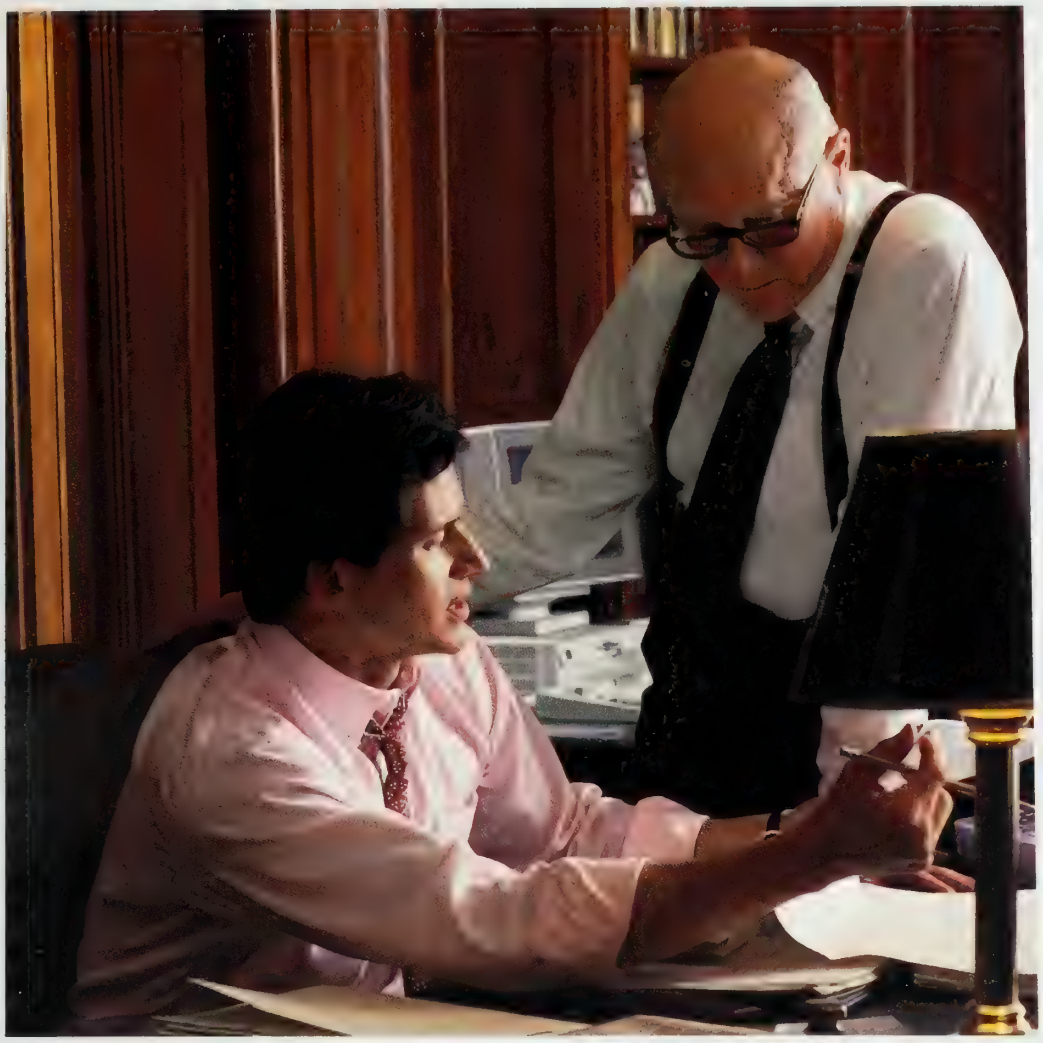
For two-thirds of her life, Dione Neutra has lived on this site.

Learning from the Spanish practice of building to the property line with rear interior courtyards as the essential private areas, Neutra designed a simple wood-framed two-story structure topped with a solarium on the flat roof deck. From there and the second floor, there were spectacular views of the mountains and the lake. A drafting room and two small apartments for apprentices occupied the first floor. The family living quarters on the second floor opened via folding doors to a covered open sleeping porch from which a ship's ladder led to the roof solarium. The house epitomized what came to be called the International Style.

Neutra planned the house as a flexible cluster of connected units, whose function could change over time. He used mirrors throughout to stretch the small spaces. "Everything had to double for something else," he insisted, "to yield increase and elasticity of use." One of Dione's favorite space-saving features was in the breakfast room, where the table folded down over a washtub. Determined to make the house an experimental venture, Neutra solicited from several manufacturers the most interesting new building materials—from cork floors to pressed fiberboards—to be exchanged gratis for the anticipated publicity he was sure the house would receive in the press. In homage to their benefactor, the Neutras named the building the Van der Leeuw Research House, and it came to be known as the VDL house.

"Everyone wanted to see it," Mrs. Neutra remembers, "especially architects, and in addition to being secretary, wife and mother, I also had to wash the windows and keep things spic-and-span for those discerning critics. But the pleasure of the view and of the interior spaces, as well as the charm of the guests themselves, compensated for the housekeeping blues." Among the visitors were not only architects but artists, writers and especially musicians, including Arnold Schönberg, Igor Stravinsky and Otto Klemperer, with whom Dione performed as a member of the Los Angeles Philharmonic chorus. The director Josef von Sternberg, a client of Neutra's, came to talk through the night about film and modern architecture. The historians Charles and Mary Beard were favorite friends and guests. One of the most antici-

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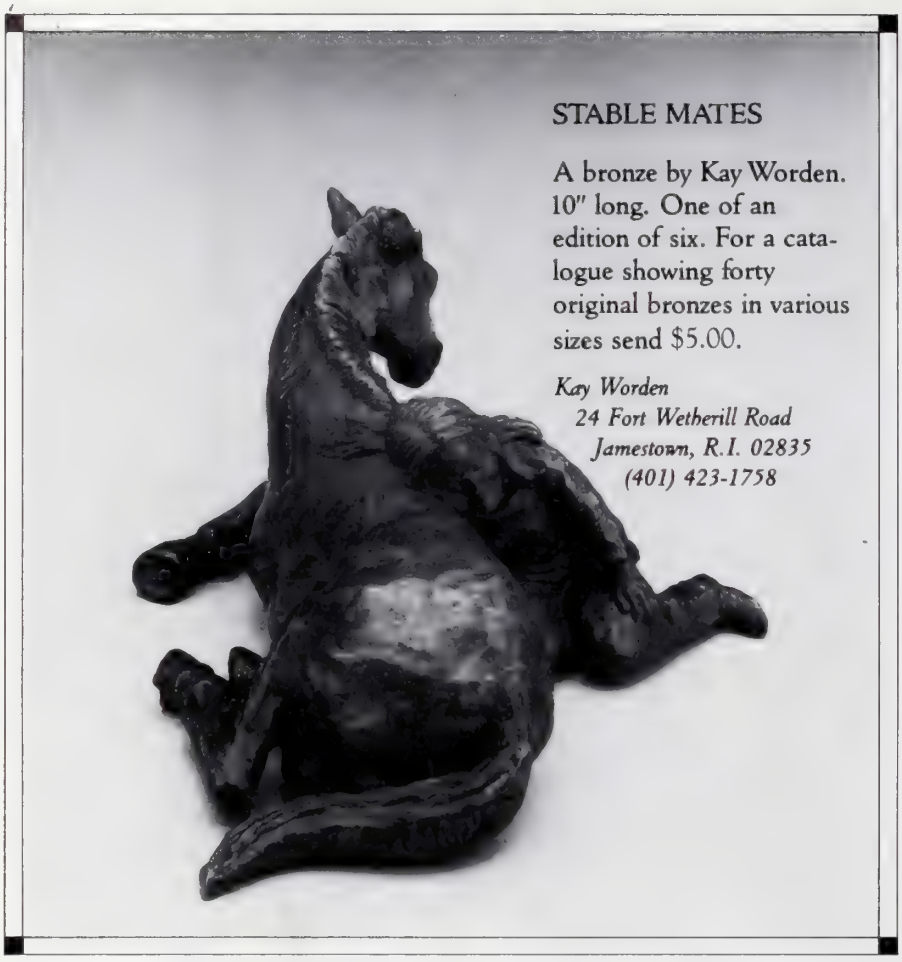
The Neutras at Silver Lake
continued from page 64

pated visitors was the German expatriate writer Thomas Mann, who Neutra fervently hoped would commission him to do his own house in Pacific Palisades. "But Richard was too modern for Mann," Mrs. Neutra believes, as Mann turned to a handsome but more conservative design by J. R. Davidson.

When the VDL house burned in 1963, the Neutras were devastated but began almost immediately to plan the rebuilding. This time they worked with their son, Dion, whose hand in designing "VDL II" was at least as great as his father's. Mrs. Neutra recalls, "Richard and Dion asked themselves what they could do with the second house to give it an identity of its own, and they agreed to use more glass, both transparent and reflecting. And the increased reflections would come not just from mirrors but from shallow reflecting pools placed on the roof spaces." She liked the original house's more serene colors, replaced in the new one by Dion's warmer hues. "But on the whole," she insists, "I prefer VDL II. With it, I gained a music room and an enclosed penthouse, which replaced the open solarium. The windows were lowered and the glass expanded so as to bring more of the outside in."

"Everyone wanted to see the original house, especially architects."

After her husband's death in 1970, Dione Neutra vowed she would discover the new possibilities for her life. This included a renewal of her political and intellectual interests, and a revival of her musical talents. In her early seventies she resumed regular music lessons and enjoyed giving concerts for her friends, both old and new. "Mahler at sunset in a Richard Neutra house!" one visitor mused. "Los Angeles and Vienna. What more could one want?" □





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COVER A former stable on the estate of Howard Bobbs in Santa Fe. Artist James Havard was a frequent visitor to the city before becoming a permanent resident, finding it an ideal place to live, work and augment his collection of native American arts. Photography by Jim McHugh. See page 102.

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Artist James Havard's Favorite Sources for Native American Arts
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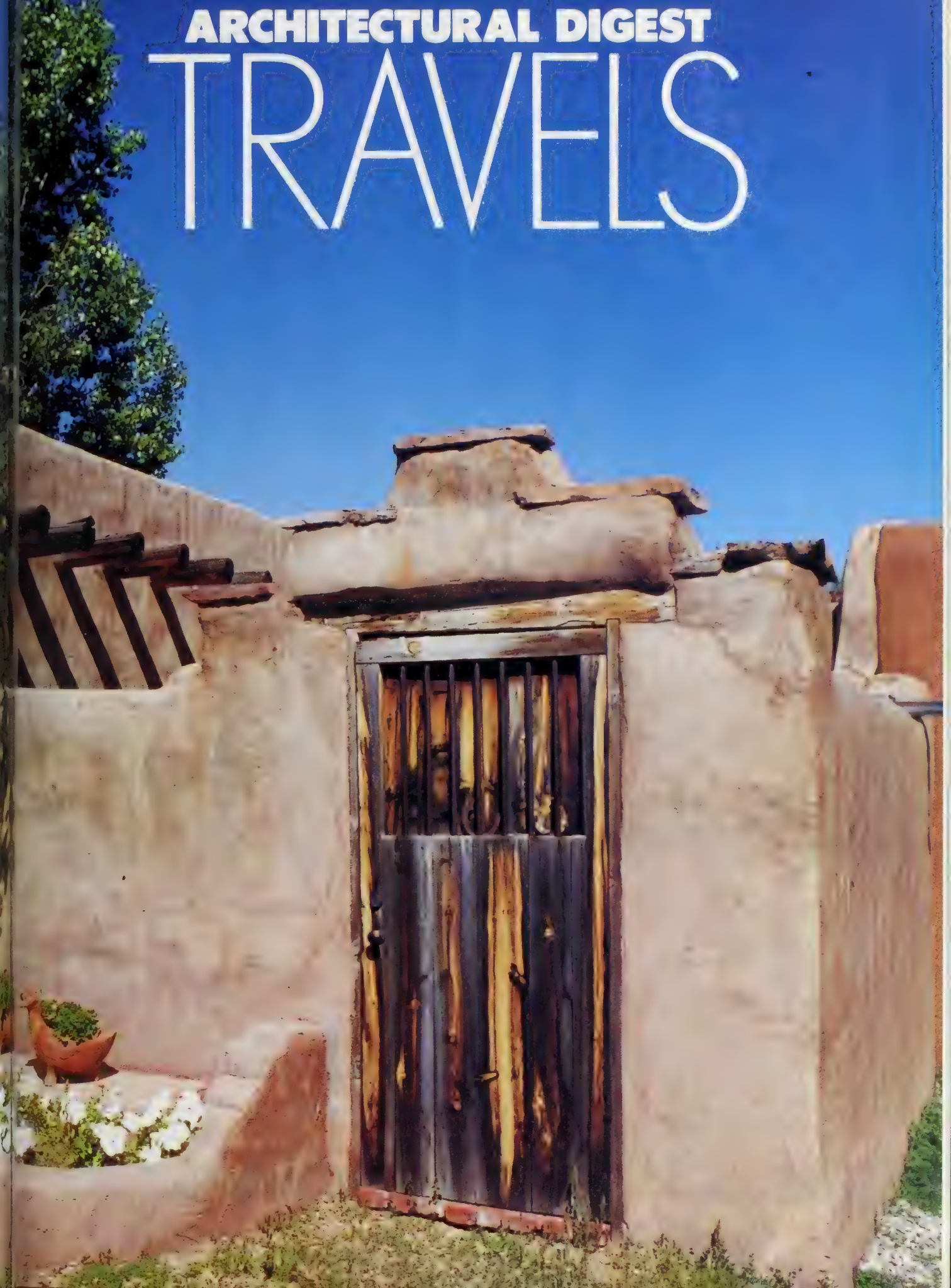






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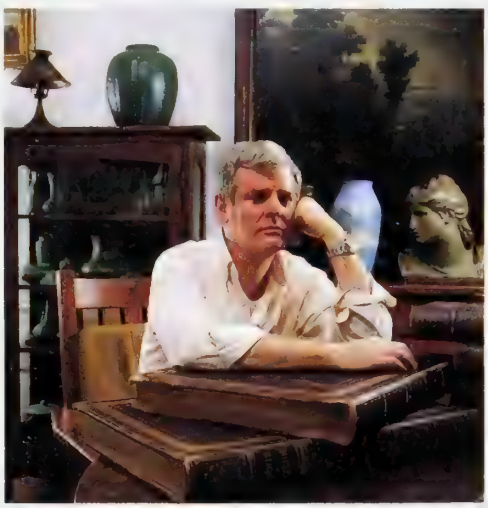
PAUL MORRISSEY—A WORLD OF IMAGES

BY JUDITH THURMAN



Filmmaker Paul Morrissey (below, at home in Manhattan), who came to prominence in the 1970s with such Andy Warhol–produced films as Trash *and* Heat, *owns several hundred travel books, some lithographic, others photographic volumes printed in gravure. "I consider myself an accumulator of unappreciated objects," he says.*

LEFT: A two-volume set, Picturesque America: A Delineation in Pen and Pencil *was edited by William Cullen Bryant and illustrated by eminent American artists. It was published in 1872. "These early steel-and-wood engraved editions were the principal travel books of the second half of the nineteenth century," says Morrissey.*



It is something of a surprise to learn that the iconoclastic Paul Morrissey doesn't "have much use for the latter half of the twentieth century." The director of *Spike of Bensonhurst*, *Mixed Blood* and *Heat* feels a sense of disconnection from the "modern sensibility" of his own films. "The nineteenth century is the only period that really interests me," Morrissey admits. "Time and devotion went into looking at things and places, and into producing works of art. I would even say that human beings were of higher quality. I'm an outsider in the present. I suspect that if I see contemporary life so clearly and realistically, it's because I don't approve of it."

Morrissey is the kind of opinionated talker and gracious listener one hopes to sit next to on a long train journey. He lives the discreet life of a Romantic aesthete in one of the oldest apartment buildings in New York (whose age and dignity are somewhat belied by the banal wallcovering in the lobby). The director's grand, nostalgic and slightly dilapidated flat—previously inhabited by Dick Cavett—has ceilings that are high enough for a gallery, and century-old fixtures (each bedroom has a marble washba-



RIGHT: The Holy Land, Egypt & Nubia *has lithographs by the renowned Louis Haghe after drawings by Scottish landscape artist David Roberts. The folio-size books were published in London from 1842 to 1849.*

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sin lodged in a bird's-eye maple linen cupboard) that have managed to escape modernization. It is a perfect setting for his Arts and Crafts Movement furniture, most of it by Gustav Stickley; his Rookwood and Grueby pottery; and his incomparable collection of travel books.

But these objects, Morrissey points out, had no particular chic or market value when he began assembling them. "I've always been most interested in the things that other people didn't like, use or know about. I have a prejudice against whatever is current or in vogue. Neglected things are more appealing to me. And I've never heard of anyone else who cared about travel photography in gravure. One day I'll donate my collection to a museum, where I'm sure it's something they will have been missing."



Travel photography had its origins in the sketches that nineteenth-century landscape artists brought home to Europe from exotic places like Arabia and Egypt, at a time when Napoleon's conquests had created the first rage for Orientalism. The invention of lithography, in 1798, had made it possible to turn these sketches into prints. A lithograph is created by drawing with a grease pencil on a soft stone, and it is a much faster, cheaper process than the steel engraving that it supplanted, but an equally meticulous means of reproducing images.

The *Picturesque* travel book was a quintessentially Romantic genre. The same reading public who devoured Byron and Scott began to dream of tramping around the Parthenon by moonlight, or of posing questions to the Sphinx. It was an age of wanderlust: Those who couldn't consummate their passion for landscapes and ruins on location at least wanted to do so vicariously, at home.

David Roberts—the son of a Scottish shoemaker—was one of the most famous and peripatetic landscape artists of his day. His drawings were transferred onto plates by the great master lithographer Louis Haghe, whose delicacy and draftsmanship were considered to be almost greater than Roberts's own. The large capital outlay necessary for an edition of such prints was raised by subscription, with Queen Victoria or the archbishop of Canterbury often heading a distinguished list of subscribers. Haghe's huge, mysterious and dramatic lithographs of the Pyramids, based on Roberts's much smaller sketches, are among the earliest, most prized items in Morrissey's collection.

By the twenties of this century, photography had replaced lithography as the medium for the *Picturesque* travel book. All of the great early photographers, notes Morrissey, took it for granted that their work would be printed in gravure. "The matte surface of gravure plates," he says, "draws you deep into the image. They illustrate the original sense of the term *picturesque*, which means 'beautiful enough to be a painting.' And the only photographs that interest me are the ones 'beautiful enough to be paintings.' Modern travel photography, with its glazed surfaces, strikes me as garish."

The photographers represented in Morrissey's collection—E. O. Hoppé of England, Martin Hürlimann in Germany, Edward S. Curtis of the United States, José Ortiz Echagüe of Spain, among many others—worked in the spirit of Roberts and Haghe. "On one level," says Morrissey, "they were selling souvenirs, but souvenirs

ABOVE: Among the photogravure travel books—which emphasize 1910 to 1930—are those of José Ortiz Echagüe of Spain, published in Madrid in the 1930s. According to Morrissey, the photographers assumed that their work would be printed in gravure, because its matte surface, especially in recording architecture and landscapes, "was so much more precise, detailed and aesthetic."



LEFT: Photogravure plates from Moskau *by Alexys A. Sidorow, part of a series published in Berlin called "The Face of the City." Nearby, other books from the series illustrate Peking, Barcelona and Paris. The photographers represented in Morrissey's collection worked in the spirit of Roberts and Haghe. "Their images are our best document of the nineteenth century, before we destroyed it."*

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for people who *saw* things; who didn't take their access to remote parts of the world for granted; who savored their experiences and wanted to remember them. On another level, their work was an act of self-abnegation. They documented the past for us before we destroyed it. They left a visual history of architecture and landscapes, and a museum of faces. That meant suppressing their own egos and becoming slaves to their images."

Martin Hürlimann's company, Albertus Verlag, and one or two other publishing houses were still producing *Picturesque* books into the seventies, but since then, Morrissey notes, high-speed printing and binding technologies have all but eliminated the use of gravure. Modern life, in the meantime, has all but eliminated the unblemished landscapes and picturesque faces and costumes that the great travel photographers recorded. And the books themselves are increasingly elusive. Morrissey still looks for them abroad, in secondhand bookstores—"that's where I go when I've done the museums." But today, he says, he's more likely to find them in Los Angeles. "The movie studios bought complete series of the *Picturesque* books for their reference libraries. If Sam Goldwyn wanted to know what Moscow looked like before the revolution—and he did a lot of Russian movies—he consulted Hürlimann's *Moskau*. A number of my books have Cecil B. De Mille's bookplate."

In a famously succinct paragraph at the end of *Sentimental Education*, Gustave Flaubert—himself a great Orientalist—describes what travel was like for a true Romantic: "He traveled. He came to know the melancholy of the steamboat, the cold awakening in the tent, the tedium of landscapes and ruins, the bitterness of interrupted friendships. He returned."

For "steamboat" substitute "Winnebago," and the passage could also describe what on-location filming is like for a true Romantic. In Morrissey's view, cinematographers have taken on the mantle of nineteenth-century landscape artists and prewar travel photographers. "They may be the only ones left with the patience, the stamina and the selfless eye." □



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BERLIN'S VILLA GRISEBACH

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN

The most effective way for us to compete with other auction houses is by operating in exactly the same way as they do—only better," says Bernd Schultz, managing director of the Villa Grisebach, which harbors Germany's youngest and most dynamic firm of auctioneers. The villa also houses a major art gallery: the Pels-Leusden, among the most famous venues in Berlin. Another aspect of the remarkable building is its geographic and philosophical position at the heart of Germany, in the former capital that is again becoming a magnet for the arts. Today, with the Wall in ruins and the Brandenburg Gate a symbol of their new spirit of unity, Germans are once more looking east to Berlin.

The Villa Grisebach is in the center of West Berlin, on the discreetly elegant Fasanenstrasse. The neighboring buildings are occupied by art galleries and luxury stores; close by is the "Ku-Damm," or Kurfürstendamm, the best-known thoroughfare in that part of the city, celebrated for its lively bustle. It's hard to imagine that the history of the villa, like that of many other landmarks in West Berlin, is one of near-total destruction followed by recovery and renaissance.

The building was constructed in 1891 by architect and collector Hans Grisebach, who used it as both a resi-



ABOVE: The Villa Grisebach, a national monument in West Berlin designed in the 19th century by architect Hans Grisebach, has become an important international source for German Expressionist art and other modern works. The building houses the Pels-Leusden Gallery, one of five galleries involved in the major auctions held there in late spring and autumn.





ABOVE: Villa Grisebach partners and representatives on telephones in the main salesroom can bid for clients who aren't present. RIGHT: Lyonel Feininger's Mellingen V, *1918, was sold at last fall's evening auction.*

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Heavenly Dreams

This Romanesque church is on the route to Compostela which literally means "Field of Stars."

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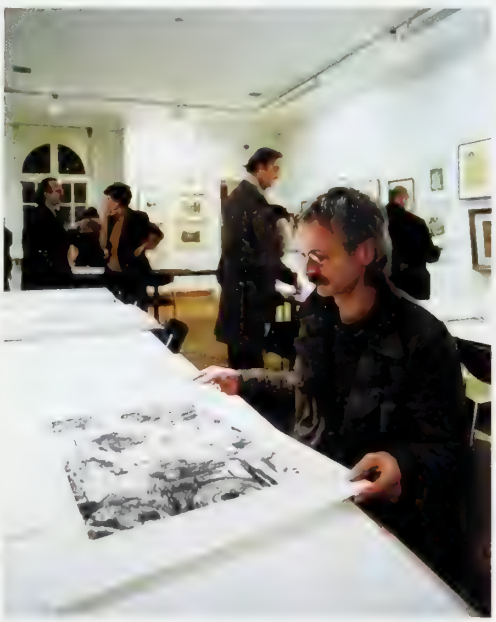
dence and an atelier. It was sold a few years after his death, only to be partially demolished by Allied bombing in World War II. That disaster begat a gradual decline, which continued until the mid-1970s. At that time it was proposed that the Villa Grisebach be razed to make way for a new north-south autobahn across Fasanenstrasse. That final menace, in the wake of many others, provoked such outrage among native Berliners that the villa was declared a historic monument. In 1984 it was sold to the Deutsche Bank Berlin, with the strict proviso that it be restored and subsequently used for cultural and artistic purposes.



"Art has its own aura," says Bernd Schultz (above, in an upstairs gallery), one of the owners and the managing director of the Villa Grisebach Auctions and Pels-Leusden Gallery.

Villa Grisebach offers the calm and gravity of a traditional gallery, exhibiting paintings, sculptures and drawings with special emphasis on late-nineteenth-century and twentieth-century German art, and reserving space for the larger works of young, contemporary German artists. Next door is the Käthe Kollwitz Museum, donated to the city of Berlin by Hans Pels-Leusden and exhibiting the artist's etchings, drawings, lithographs and woodcuts, as well as her sculptural works. During the remaining two weeks of the year (in late spring and fall), the tranquil scene is transformed into a hive of activity, full of the excitement engendered by major auctions.

Bernd Schultz believes both the gallery and the auction house gain much from this arrangement. "A gal-



ABOVE: In a preview room, one of 13 exhibition spaces, potential bidders can examine artworks being offered at the auction.



The Pels-Leusden Gallery relocated its exhibition rooms to the Villa Grisebach in 1986. The completion of the move, coinciding with the reinauguration of the villa itself, was celebrated by exhibitions covering almost a century of German art. One show extended from 1891, the year original construction of the villa was begun, to 1945; another covered the period from the end of the war to 1986, with a different artist representing each year; two more shows were devoted to contemporary sculpture and the architect of the villa, respectively.

A few months later, the Villa Grisebach began holding art auctions in partnership with several other firms. Each partner in the enterprise has its own art gallery, and the most important works on sale are sent on a preview tour to Munich, Düsseldorf, Frankfurt, Hamburg and Dortmund.

"This was something nobody had ever done before," says Schultz, an art dealer who is one of the five owners of the Villa Grisebach Auctions. "At first, we had a certain amount of trouble, because the art dealers' association wasn't happy with the concept. But now everyone can see the experiment's paid off—the venture is a spectacular success."

Thus, for fifty weeks a year, the

ABOVE: Contemporary German paintings are displayed in the upper viewing gallery. Mobile walls permit the room to be changed from an exhibition gallery to an auditorium that seats more than 200 people. BELOW: A Villa Grisebach assistant takes an untitled 1959 composition by Theodor Werner from storage; it was sold at last fall's auction.



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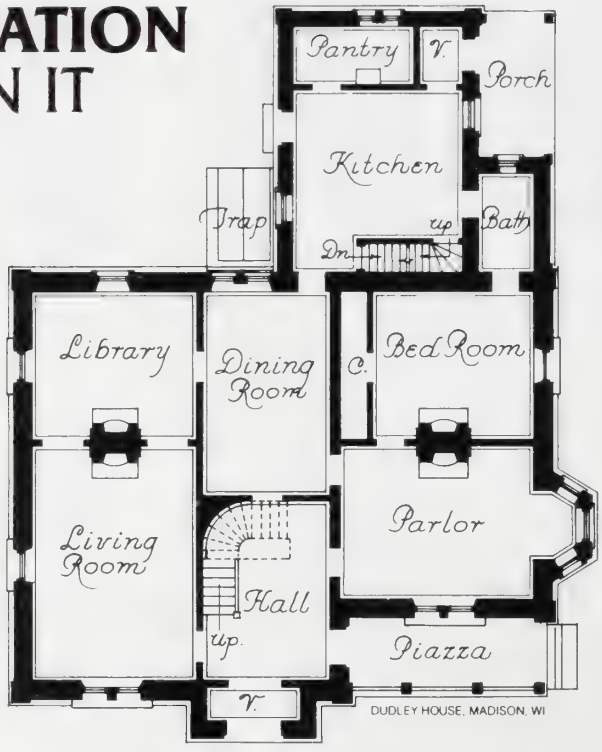
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lery like Pels-Leusden is very cumbersome to maintain," he notes. "The cost of all that personnel is immense, for one thing. The auctions supply a welcome infusion of income."

Buyers and collectors have discovered that the villa is one of the best sources for German Expressionist works from the turn of the century to our own time, by artists such as Emil Nolde, Christian Rohlfs, Max Beckmann, Egon Schiele, Franz Marc, Wassily Kandinsky, Jean Arp, Hans Hartung and Emil Schumacher. Those are the core names of the Villa Grisebach, where about 80 percent of the artworks sold are by artists of Germanic cultural background—either from Germany itself or from Switzerland or Austria—complemented by representative pieces from just about every other European or American movement from the end of the nineteenth century to such contemporary painters as Jean Dubuffet, Christo and Andy Warhol.

"The actual venue for an art auction is a good deal less important than the quality of what's for sale," says Schultz. "You have to have good art. We could hold these auctions in Timbuktu and buyers would still come in large numbers. Before we arrived on the scene, the biggest sales were in London, and we thought the time had come to do something. It makes me really happy to think that buyers who want to purchase important German artworks no longer need to go to London or New York. They can find them right here in Berlin."

Today, after three and a half years of operation, the Villa Grisebach auctions have acquired a broad international clientele. Although most buyers are German-speaking, many come from far beyond Berlin. American, French, Swiss, Spanish and Italian people seem to relish these most English of German art auctions.

A unique feature is the sense of privacy and geniality at the Villa Grisebach, which must rank as the world's most intimate auction house. Bernd Schultz believes this has to do with the architecture of the building. "The villa was originally a private house, and we have to utilize it in the

same spirit," he says. "Obviously that makes for a more personal touch."

Adding to the welcoming ambiance is the hall's delft-tiled fireplace, which is lit throughout the winter, and the scent of pine at Christmastime. When the weather is cold, there's always hot coffee available in one of the antechambers, and on summer days the drinks are long and cool. As if that weren't soothing enough, the clients, collectors and buyers who flock to the Villa Grisebach seem to belong to an extended family united by their enthusiasm for a single period in art history; almost everyone in the auction rooms appears to know everyone else.

Staff members speak English, German, Italian and French, and every detail of their activities is overseen by Bernd Schultz and his assistants. Essentially, that is the Grisebach formula: a blend of quality, friendliness and efficiency; as a result, visitors don't just drift in and out of the salesroom—they attend auctions from start to finish.

Villa Grisebach auctions normally last for two full days, the works having been exhibited there for one week before. The chief auctioneer is Count Peter of Eltz, formerly at Sotheby's in Germany, who knows how to foster an atmosphere of relaxed good humor. The results have been spectacular: notably, the record auction price in Germany for a painting by Lyonel Feininger at the fall 1988 auction. That record was beaten with the sale of a Franz Marc painting at the spring 1989 auction, and then beaten again when about one and a half million dollars was paid for another Feininger in November 1989. All of which leads Schultz to conclude that the Villa Grisebach is no longer competing with Germany's other auction houses, but with itself alone.

Can the sums now changing hands at the Villa Grisebach continue to be justified by the works of art available? "Prices are set by an ineluctable process," says Schultz. "The public and the market determine prices, not us. Collectors find it more attractive to sell at auction than to work through galleries. Likewise, the buyer sees

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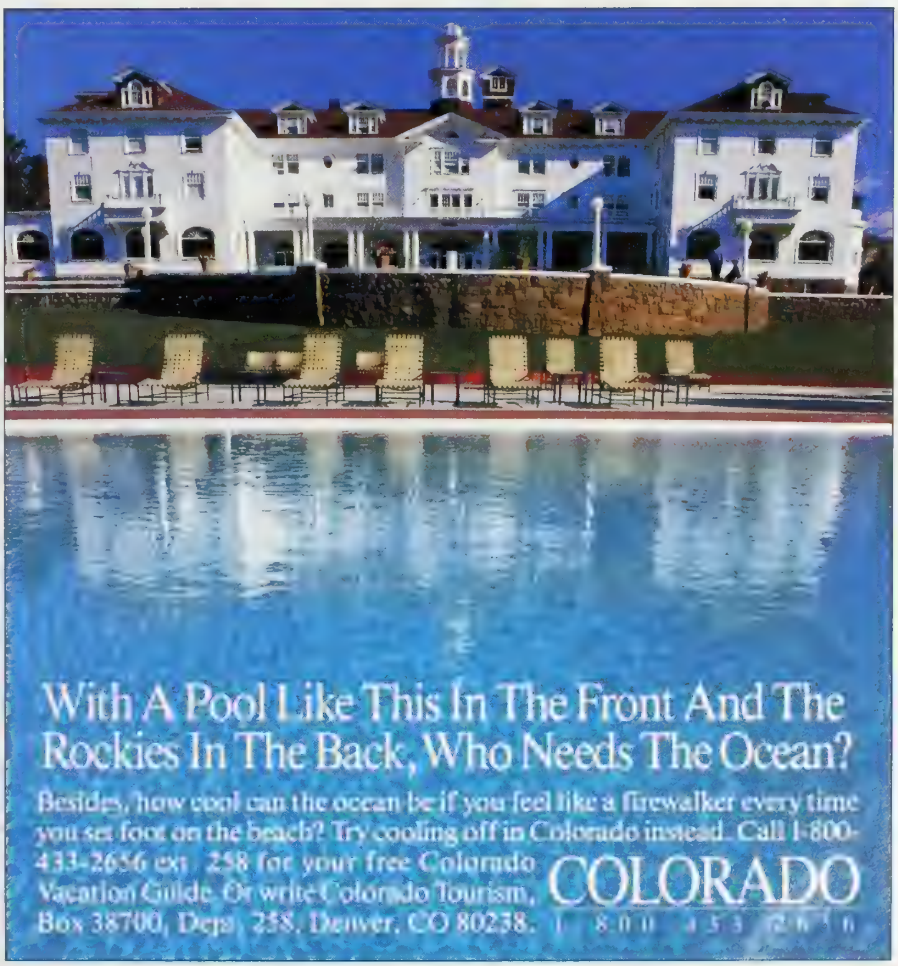
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how the price of a given article is determined by others in the room and by people bidding by telephone, not by a dealer who merely decides it is worth so much and no more—and it's more fun!"

There is no longer any question that the Villa Grisebach has begun to have a powerful impact on trends within the art market, and on art itself. "German art is becoming more and more sought after internationally," Schultz says. "The art created in Germany in the last century is now fully recognized, but until recently the Germans exerted themselves too little on its behalf. For example, Emil Schumacher is definitely one of the giants of the last fifty years. A small painting was sold last fall for about fifty thousand dollars—a pittance when you think that it would have been worth a million or more had Schumacher been American. I think to a certain extent Germans still lack self-confidence in regard to their art."

Bernd Schultz has been a Berliner for over twenty-five years, and he is married to an American, Mary Ellen. Consumed as he is by a passion for art and painting, he has made the Villa Grisebach the hub of his existence. After the excitement of the latest auction has died down, Schultz immerses himself in the calmer waters of the Pels-Leusden Gallery. He travels extensively in search of artworks and visits artists in their studios. As he notes, "You can't spend your entire life just doing business."

Because Bernd Schultz spends much of his time rubbing shoulders with collectors, he himself can't resist collecting. He is careful, however, to avoid conflicts. "If I wanted to, I suppose I could keep a few treasures for myself," he says. "But I think to do that would take away some of the attraction of the auctions. After all, our job is to ensure that people are excited and moved by what we have to offer. A Villa Grisebach auction should make you catch your breath in sheer admiration; if we took out the loveliest pieces, you'd miss the point. And the point is to keep on impressing people with the fun and excitement to be found here, and with the idea that Berlin remains one of the great artistic capitals on the planet." □

A GUIDE TO AUCTIONS AND EXHIBITIONS AT THE VILLA GRISEBACH

Pels-Leusden Gallery Exhibitions in 1990:
April 21 through May 23—Otto Boll sculptures, and drawings and graphic works by Franz Hitzler
May 28 through 31—"19th and 20th Century Art" (preview for the spring auction)
June 15 through August 25—Alexander Camaro paintings and drawings 1980–89, and Horst Janssen early woodcuts and etchings
September through November—Pels-Leusden Gallery 40th Anniversary show
Preview for the fall auction is scheduled for the second to last week in November
December through January 1991—Classicism project, which will include painting and sculpture as well as furniture

Auctions in 1990:
June 1 and 2
November 23 and 24

Presale viewings are held regularly in Düsseldorf, Dortmund, Munich, Frankfurt, Hamburg and Berlin.

For more information, contact the auctioneers at the following addresses:

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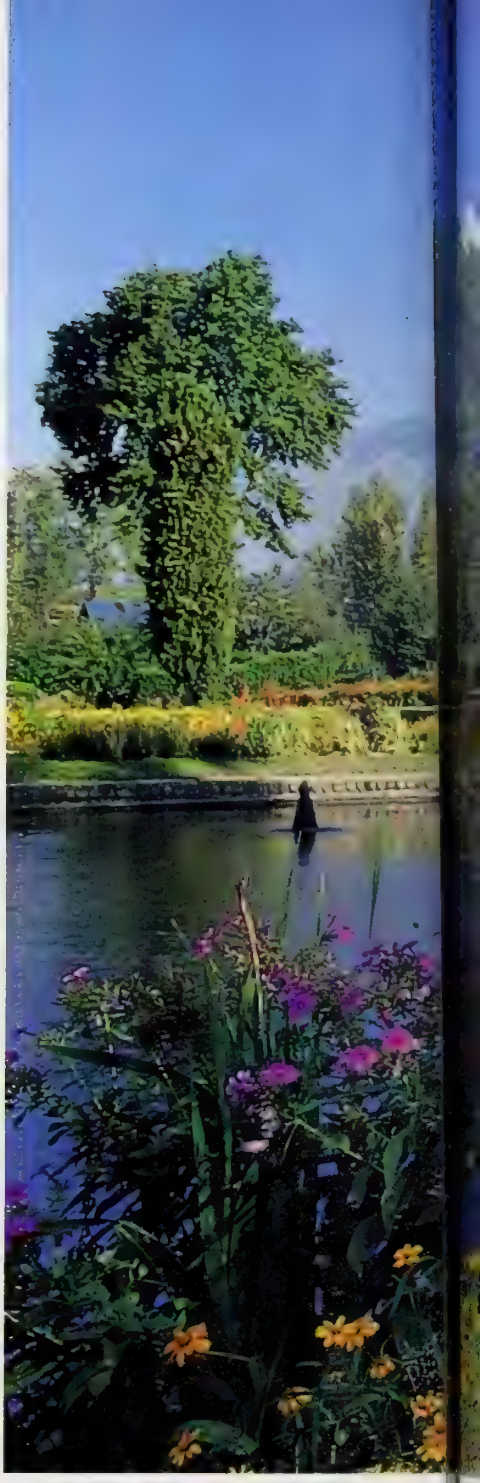
ADRIFT IN A MUGHAL GARDEN

Seeing the Vale of Kashmir from the Deck of a Houseboat



The lush Mughal gardens of India, nestled amid the Himalayas in the Vale of Kashmir, were built as retreats for emperors and queens. ABOVE: A row of 400-year-old chenars lines the road to Shalamar Bagh, one of the most famous gardens.





ABOVE: Shalamar Bagh, which is located on the shores of Dal Lake, was laid out circa 1620 by Emperor Jahangir for his wife, Queen Nur Jahan, his "light of the world." A pavilion, its platform spread with carpets and bolsters, served as the emperor's throne.

LEFT: Shalamar—also known as the "Abode of Love"—was constructed on four terraces with canals of polished stone. The early-17th-century black-marble pavilion bears a late-18th-century Kashmiri roof.



TEXT BY ELIZABETH B. MOYNIHAN
PHOTOGRAPHY BY JON ORTNER

Because of its rare natural beauty, Kashmir has retained its image as a land of enchantment despite a stormy past. Surrounded by snowcapped mountains, its lush valley, laced with streams and lakes, made Kashmir the victim of invaders and warring tribes throughout its long history.

One of the earliest Europeans known to visit Kashmir was François Bernier, a French physician who in 1665 accompanied the Mughal emperor from Delhi. His travel memoirs contained detailed accounts of the wonders of Kashmir, which he called the "terrestrial paradise of the Indies." Bernier seems to have set the tone, and Kashmir's very name has conjured up romantic images ever since.

With the decline of the Mughals, Kashmir fell under oppressive rule, and only a few intrepid Europeans followed Bernier until 1846, when control of the region passed to the Dogra maharaja of Jammu. Diaries of travelers in the 1860s mention the wooden bungalows the maharaja built for his English visitors. Though "of the rudest construction," they were usually fully occupied, so travelers often had to camp in tents. Because accommodations were scarce



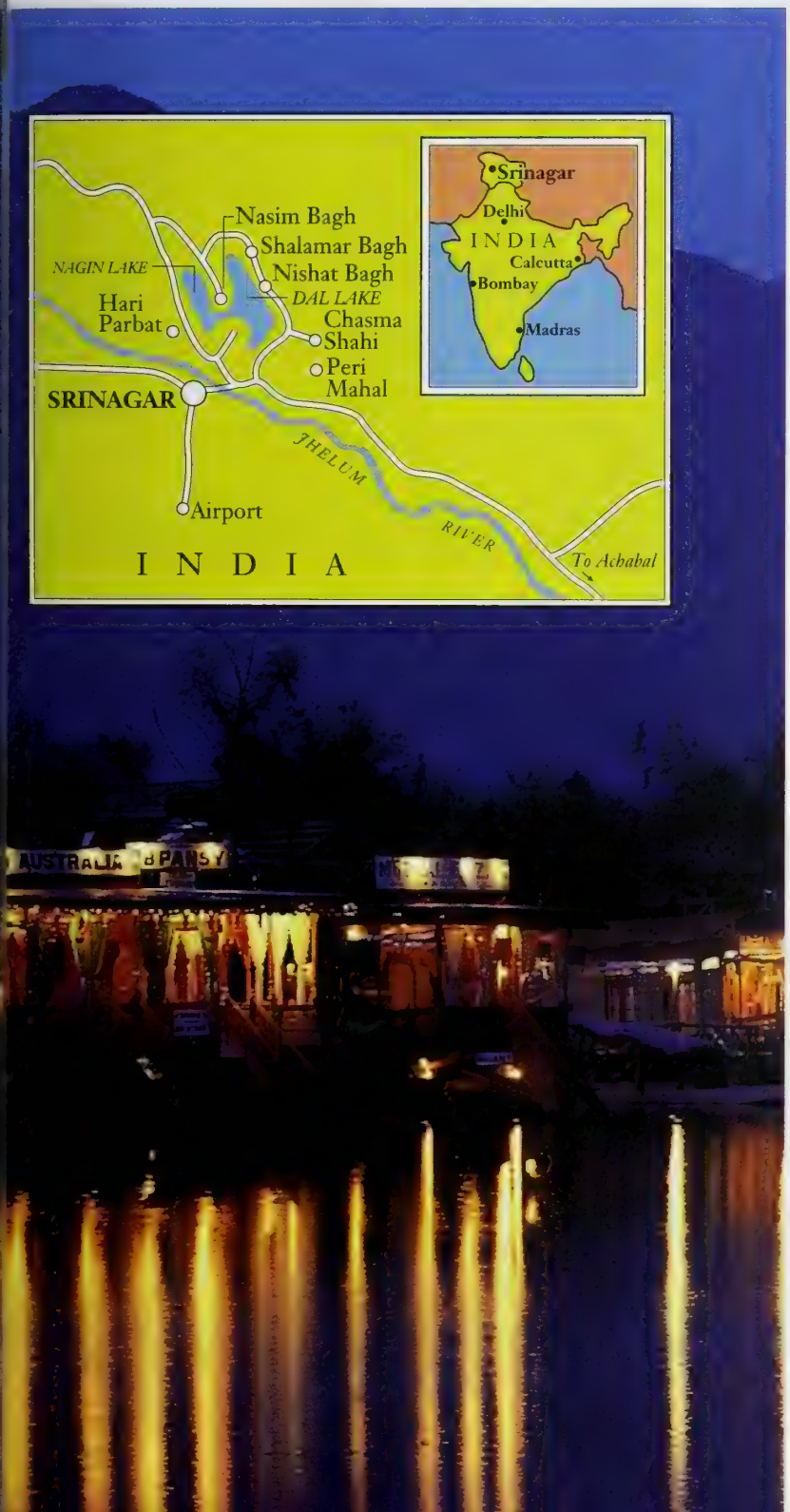



YUVRAJ
SANSOUCI

The splendid isolation of the Vale of Kashmir holds a strong attraction for tourists and residents alike. FAR LEFT: Most permanently moored houseboats are outfitted with awnings that are lowered against the strong sun.

LEFT: A flower vendor's boat rests on a serene lake. One of his offerings is the marigold, a flower that is a favorite throughout India. Marigolds are carefully strung into garlands that are used everywhere, from shrines to taxis.

At the height of the Mughal era, hundreds of gardens dotted the hillsides surrounding the lakes.



and local law didn't allow foreigners to own property, Kashmir did not become a popular vacation colony until around 1888, when the enterprising M. T. Kennard transformed local *doonga* boats into floating British cottages and rented them out by the week or the month. Within a few years there were hundreds of these boats lining the shores of the Jhelum River, which runs the length of the vale, and the lakes near Srinagar.

An area roughly eighty-five miles long and twenty miles wide, the legendary vale, though a small part of the Indian state of Jammu and Kashmir, is the loveliest. Because of its isolation, the region developed its own language and culture. Some examples of centuries-old Kashmiri architecture can still be seen in Srinagar, "City of the Sun," which was first settled as the capital in the eighth century, Kashmir's golden age.

Srinagar remained the provincial capital under the Mughals, and their few remaining three-hundred-and-fifty-year-old pleasure gardens are the prime attraction for visitors today, just as they were for the Mughal emperor Jahangir in 1620. "I frequently embarked in a boat and was delighted to go round and look at the flowers of Phak and Shalamar," wrote the emperor. "Shalamar is near the lake. It has a pleasant stream, which comes down from the hills, and flows into the Dal Lake. I bade my son Khurram dam it up and make a waterfall, which it would be a pleasure to behold. This place is one of the sights of Kashmir."

Situated away from the hot plains of India, the verdant Vale of Kashmir, which is naturally filled with lakes and streams, was an ideal location for building pleasure gardens. LEFT: Lights from the houseboats' decks are reflected on the still surface of Dal Lake.





TOP: Indian tourists float across the lake in shikaras, small flat-bottomed boats that are used to navigate the waterways. ABOVE: Kashmiris are much admired for their skill at wood carving, found in the paneling exhibited in a new houseboat. The draperies and upholstery are of crewelwork, another famous Kashmiri handicraft.

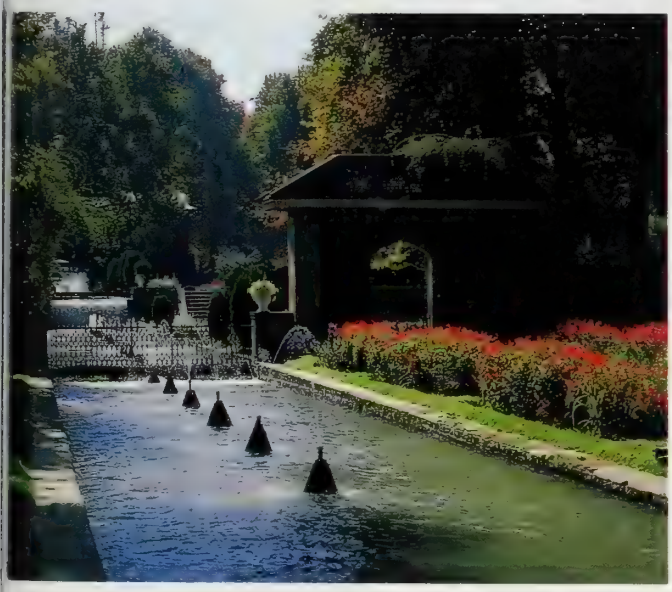
Jahangir's son Prince Khurram, who took the name Shah Jahan when he succeeded his father as emperor, is best known as the builder of the Taj Mahal, the tomb of his beloved wife, Mumtaz Mahal. These two emperors built many gardens in Kashmir, but Shalamar, the "Abode of Love" on which they collaborated, is the most famous. Shalamar's outstanding feature is a black pavilion set in a pool deep in the garden.

More than two hundred years after Bernier, another French traveler, the vicomte Robert d'Humieres, described an evening in the Shalamar pavilion: "From three sides of the square fell three cascades, whose sheet of mobile crystal was illumined by lamps set behind them in recesses. The fourth side opened out on the perspective of a long canal bordered with lights, with a line of playing waters as an axis, the last of which ran out towards the lake in moonlit distances. . . . We were surrounded

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ABOVE: Achabal garden was completed in 1640 by Jahanara, daughter of Shah Jahan, builder of the Taj Mahal. The chenar- and deodar-filled retreat is irrigated by a sacred spring that is believed to have curative powers. Early Mughal fountainheads were shaped like lotus buds; the rising streams of water fell back as "strings of pearls."

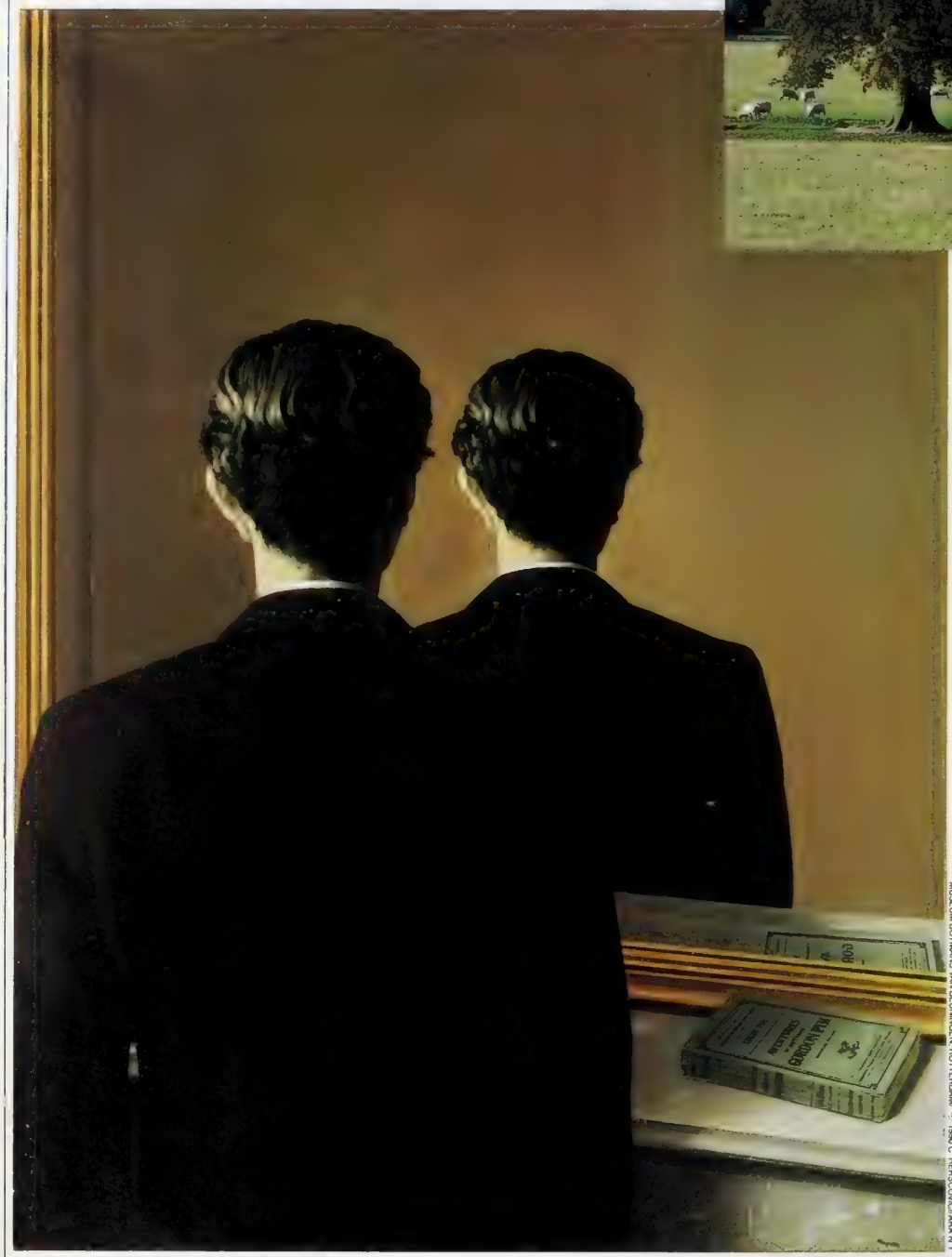
Three waterfalls are scattered throughout Achabal garden, a place of pilgrimage for centuries. BELOW LEFT: Achabal, whose name originates from Sanskrit, has a central watercourse flowing through the lowest of its terraces. The channels are shaded by chenars. BELOW: Achabal's main watercourse is dotted with fountains.





RIGHT: West Dean College in Chichester, which is run by the Edward James Foundation, offers a wide variety of traditional arts and crafts courses to its students. BELOW: The late poet and arts patron Edward James was immortalized by his friend René Magritte in La Réproduction Interdite, *done in 1937.*





MUSEUM BOYMANS VAN BEUNINGEN, ROTTERDAM. © 1980 C. HERSCOVICI/ARA N.Y.

Edward VII arrived for a weekend at West Dean in Sussex sporting his usual pale gray waistcoat and cigar. As he leaned against the gallery in the Oak Hall, Edward James, then a very young child, was not entirely impressed.

"Mr. King," he asked, "why aren't you wearing your crown?" And the king replied, reasonably enough, "Oh, I'm not wearing it because it's a rainy day."

That little scene was from the high drama that was Edwardian life, when entertaining was grand and the house was designed for it. Years passed; that life faded. Young Edward James inherited West Dean and grew up to become one of the great eccentrics of the century, a central figure in the Surrealist movement. In later years he gave the house and the estate a new life by setting up the Edward James Foundation and West Dean College, well known for its excellent courses in the arts.

Of most interest to travelers are the short courses that offer a stimulating week or weekend in the English countryside. All adults are welcome in the classes, and there are no prerequisites. Resident students live in the house, in bedrooms recently done up by David Mlinaric, one of En-

ENROLLING AT WEST DEAN

Fine Arts in a Surreal English Setting

INTERIOR DESIGN BY DAVID MLINARIC TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY DERRY MOORE



ABOVE: The antiques restoration workshops teach not only proper techniques but ethics. "Good restoration is the opposite of creation," explains Peter Sarginson, principal of the college. "Yet it's not noncreative. It's without ego. You can't take liberties."

gland's leading interior designers. A friend, husband or wife can usually be accommodated as well.

The choice of courses is wide—photography, painting, sculpture, restoring antiques, music and more. The house and grounds set the scene. Painters place their easels in the gardens and the arboretum, or go out into the wider landscape of the Sussex Downs. Indoors, there are family portraits and fine antiques to inspire. At any time there might be a string quartet rehearsing in one room, a guest lecturer from the Tate Gallery teaching in the dining room, or an actor reading aloud a selection of poetry in the library.

Some courses are specific to West Dean: An ecology class studies the chalky acres of Downland; an archaeology course studies the Roman villa excavated near the estate. For all the arts and crafts—pottery, weaving, jewelry, enameling, cloisonné, printmaking—nature is there for inspiration. There are also the advantages of living on the spot. Photographers can get to work early, when the light is good. Workshops are held in large converted stables and stay open well into the evenings.

Standards in these short courses are high. There are also long programs that last for one to three years, how-





ABOVE: The two-story Oak Hall in West Dean, which was one of the rooms recently redone by David Mlinaric, is commanded by a massive chimneypiece surmounted by the arms of the James and Forbes families.

LEFT: In addition to weekend and other short classes, several lengthy courses of one, two or three years' duration are available at the college. The musical-instrument course, which opened in 1982, is designed to teach craftspeople how to make such stringed instruments as Renaissance and Baroque lutes, guitars, viols and violins. Students are given a diploma after three years of training.

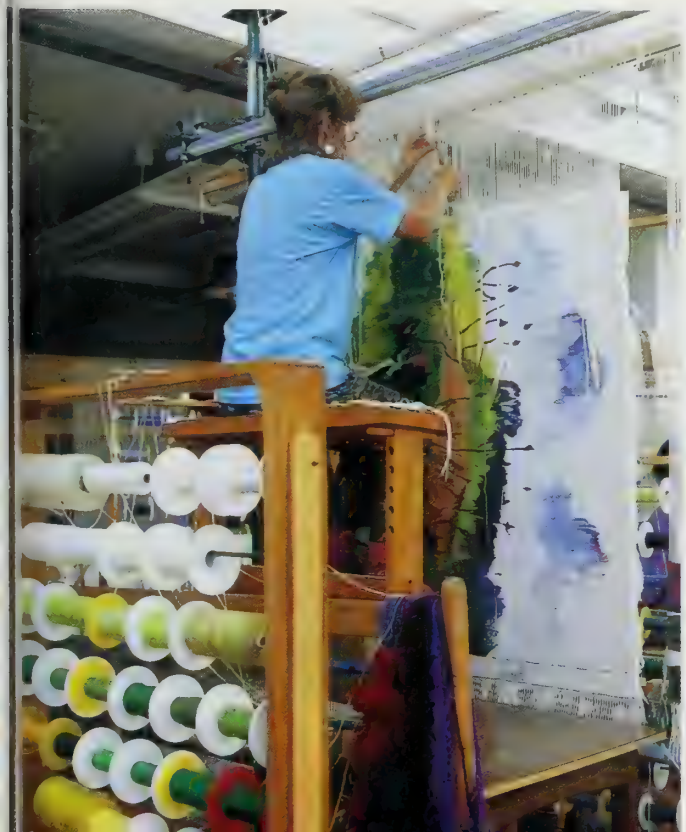
ever, and their standards are breathtaking. Students in these long courses receive such expert instruction that the Victoria and Albert Museum and the National Trust send furniture, clocks and porcelain to West Dean for restoration. Antiques dealer John Partridge entrusts the students with his finest English furniture, such as a walnut secretary that is now at Number Ten Downing Street. He believes that "the high standards they set are absolutely vital to the working of the antiques trade."

Tapestries based on drawings by Henry Moore, John Piper and Howard Hodgkin are woven in the workshops. The bookbinding course carries out commissions and research, and the musical-instruments course is one of only two in the world that specialize in early stringed instruments. Students often work from museum examples and drawings, and one participant recently created a *vihuela de arco*, an instrument that hasn't been made for six hundred years.

For all of the courses, the common ground is excellence, a tradition at West Dean. And so to understand the present, one should look to the past.



ABOVE: In the tapestry gallery, an ormolu-mounted commode is flanked by a pair of standing lamps designed as stacked champagne glasses by Salvador Dalí. The Rubens tapestry dates from 1617.



BELOW: The tapestry studio, which teaches a long-term course in weaving, was established in 1976 as a commercial workshop. One completed commission was a series based on Henry Moore drawings.



ABOVE: William James, Edward's father, had the formal dining room fashioned in an Italianate design. The commode at right, which is one of four, was made of panels taken from 18th-century Neapolitan state carriages. King Edward VII, who was Edward's godfather, came to dine there on many occasions. The portraits are of the Peachey family, who owned West Dean from 1738 until 1871. RIGHT: Carved Gothick chairs contrast with the Georgian-style woodwork ornamenting the Music Room.



William James bought West Dean, a Jacobean house with James Wyatt additions, in 1891, and then enlarged rooms to create a house that was described as "socially so characteristic of the Edwardian age that it seemed the sudden growth of a single season."

Children were kept in the nursery and called down to say good night and, if needed, to accompany their mother to church. She didn't mind which of the five children came—"whichever one goes with my blue dress" were her instructions.

Edward James remembered his own childhood at West Dean, his greeting to the king who wore no crown, and on another occasion addressing him at dinner, politely saying, "How do you do, Mr. King?" He noted with satisfaction that it was not only himself, the baby of the family, who ate with his napkin tucked in. Mr. King did the same.

William James died when Edward was only five. The boy inherited the house, the estate and, later, an uncle's fortune. He complained that his wealth made it impossible for him to be taken seriously as a poet, yet he





"I have tried to conform as much as possible, but something in my nature obliges me to be eccentric," said Edward James. ABOVE: The footprints of his wife, dancer Tilly Losch, were woven into the carpet.

ABOVE: David Mlinaric redid the bedrooms in the early-19th-century wing of West Dean. All of the architectural details were kept faithful to the original design, which was by James Wyatt.

never realized that his true gift was for recognizing talent in others.

Salvador Dalí designed for him the first "lobster" telephone and the famous sofa inspired by Mae West's lips; Alberto Giacometti designed andirons, a fire screen and table lights for him; René Magritte painted mirrors in his London house where dinner parties included Surrealist treats such as fish skins surprisingly stuffed with sirloin steak. He bought so many paintings that when a guest

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BELOW LEFT: Salvador Dalí fabricated the "lobster" telephone in 1936. BELOW: The restoration courses are run by the college and the British Antique Dealers' Association. Students who complete the programs are qualified to work with leading museums.

WEST DEAN COLLEGE

Classes and Workshops
Short courses last from two to seven days and are divided by levels of ability. Major tools and equipment are provided. Long-term programs are also available in some disciplines. Courses are held 50 weeks of the year, in two seasons: April to September and October to March. The college is closed for Christmas and New Year's. There are also 11 special summer schools during July, August and September.

Accommodations
Comfortable furnished single and double rooms are available. Full board is provided for resident students. Nonresidents are accepted as day students.

Transportation
By car, West Dean College is six miles north of Chichester on A286, about a two-hour drive from London. Train schedules are sent to all students.

General Information
All inquiries regarding the prices, dates of courses and brochures should be addressed to the College Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, England; telephone: (0243 63) 301.











Painter James Havard first began visiting Santa Fe some 12 years ago. "I would drive around and stare at the sky. I always wondered why I didn't live here." In 1989 he said goodbye to the New York loft life and resettled in the Sangre de Cristos, where he finds continuing inspiration for his work and a plenitude of sources for the southwestern art and artifacts he collects. ABOVE LEFT: A small house on the estate of Santa Fe artist Howard Bobbs, now maintained by his widow, typifies the relaxed mood of the area. ABOVE: An adobe wall off Canyon Road, location of many of the galleries Havard favors.

LEFT: First stop on Havard's itinerary is Dewey Galleries, specializing in textiles. A Navajo weaving, circa 1915, depicts a Hopi ceremony at First Mesa, Arizona. Mudhead kachinas stand near the entrance to a kiva, the traditional underground site of religious ceremonies.

A COLLECTOR'S SANTA FE

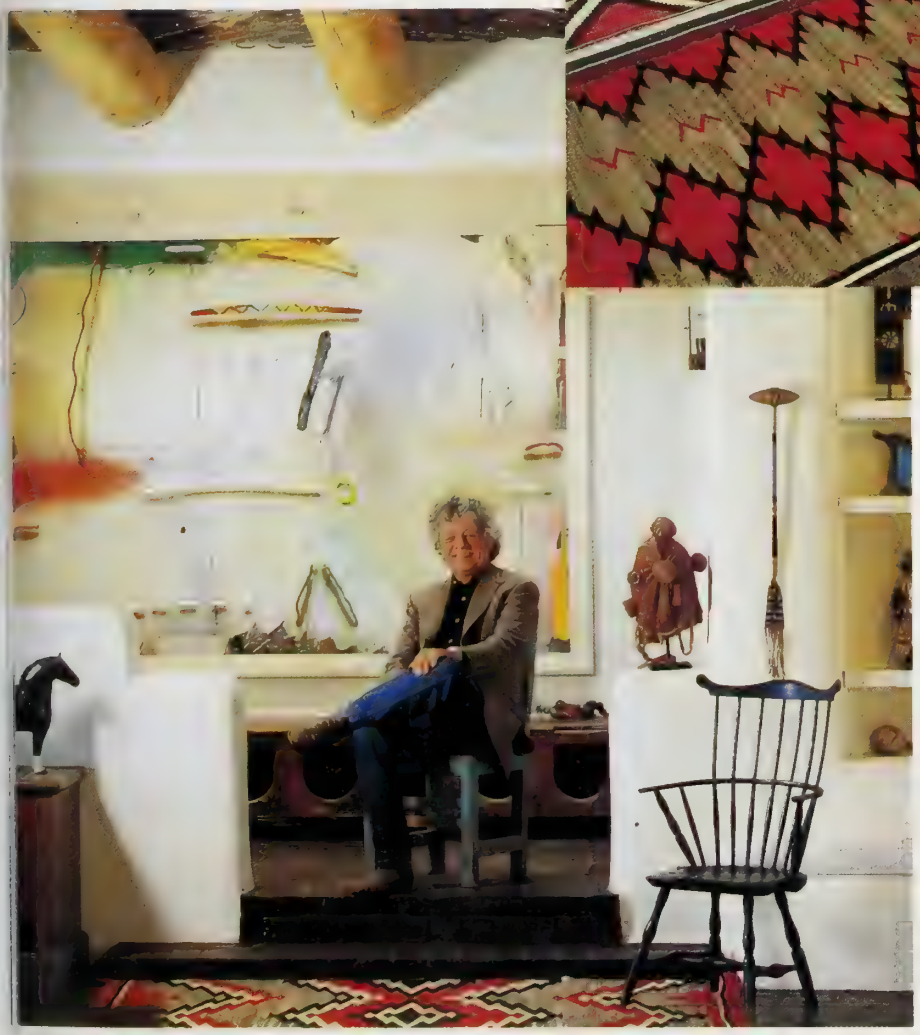
Artist James Havard's Favorite Sources for Native American Arts

TEXT BY ELIZABETH TALLENT PHOTOGRAPHY BY JIM MCHUGH

When painter and collector James Havard chose to leave Manhattan for Santa Fe, his city friends were amazed. Some of them, he concedes, still can't believe he left his renovated loft (see *Architectural Digest*, May 1986) for a sprawling adobe in the foothills of the Sangre de Cristos. What was it about New Mexico that exerted such an inevitable pull—its vibrant light, the varied landscape of desert and mountains, the meshing of modern with ancient cultures? James Havard's answer is characteristically visual. "There," he says of three black-haired Navajo children sitting close together in the back of a battered pickup on Santa Fe's San Francisco Street. "That's not an image you could get in New York City."

As a resident, he's now in close touch with the galleries and private sources for native American art that





ABOVE: Havard, right, confers with Dewey Galleries' Andrew Nagen about a Navajo regional weaving. The shop is located in one of the city's oldest mercantile buildings.

LEFT: Havard at home. At rear, his painting Bird Sight New Mexico, *1978. At right, an early Windsor chair, a Hopi mask and a beaded war club. The rug is Navajo Ganado.*

he used to frequent as an out-of-towner—and, he grants, "I'm always looking," often for something that will find its eventual reflection in one of his brilliantly hued abstractions.

At the heart of the southwestern tribes' reputation for design is historic Navajo weaving of the kind found on Santa Fe's Plaza at Dewey Galleries. "This is real rug country," Havard says of the shop, where blankets can be found hung on the walls and heaped on *bancos*, or plastered



ABOVE: James Havard tries on a Pueblo mudhead mask, made for a young boy, at the Channing Dale Throckmorton gallery. At right, a Chippewa "forest spirit" mask.





ABOVE: Herded into a corner, Guatemalan horses were once used by itinerant photographers as props for children to pose on. In the foreground, a Spanish scale dated 1720.

ABOVE CENTER: A turquoise-hued trastero *exemplifies the playfully unorthodox Mexican palette in painted furniture.*



ABOVE: Saints and Madonnas congregate in a back office at Channing Dale Throckmorton. The corner trastero *is a large piece from northern New Mexico; table is colonial Mexican, as are most paintings and santos.*



ABOVE: Dance masks from the central highlands of Mexico and Guatemala are interspersed at the gallery with a red Indonesian mask, on table, tin retablos and cristos. *A Mexican dough bowl stands in the corner.*

adobe benches. Historical textiles seem to evolve from simply striped early-1800s Mexican Saltillos and serapes to classic 1860s Navajo chief's blankets, masterful compositions in *bayeta* red and indigo. "You can get a lot of insight into history here," Havard notes.

Across the plaza is Channing Dale Throckmorton—"like nothing else in town," he comments, in its display of African, Oceanic and Eskimo primitives, as well as Edward S. Curtis's southwestern photographs, Spanish Colonial furniture, santos, retablos and charming oddities like Mexican carousel horses—the room of Havard's young son is full of these.

As Havard admires a chair's patina, co-owner Will Channing says, "James is a paint person. He loves color. Sometimes I know, just seeing something for the first time, that it's going to be the one thing out of the entire gallery to really take his eye." The dark maroon doors of an 1870s *trastero* swing open to reveal a sky-blue interior, oddly lighthearted in so somber an object. James Havard smiles. "This is as good as it gets."

"Surprisingness" is almost always an aspect of those objects the painter singles out. He doesn't automatically disregard things that are marred, scratched or worn; he finds the rub of ordinary human use evocative. Drawn to a small painting that has been scorched—perhaps in a church fire—he says, "For me, the more primitive the better." Though this saint's face, with the great almond-shaped black eyes typical of santos, is untouched, the pigment elsewhere is bubbled and blackened. To Havard it tells a tale: Despite a brush with destruction, the saint's face is still pale, contemplative and enduring.

In James Reid's elegant gallery on Palace Avenue, Havard strokes an olla dating from perhaps 1100, its rim eroded by moisture and years of disuse, then closely examines a nineteenth-century Zuni heart-line pot. The figures of deer have red lines painted from their noses to their hearts, symbolic of breath, the life force; he's drawn to the pot because he recently embarked on a series of paintings in which the heart-line is the dominant motif.



ABOVE: At the James Reid gallery, Kiowa and Cheyenne hide dresses and a Comanche shirt adorn a wall. The row of pots includes an Anasazi black-on-white olla, at right.



ABOVE: Havard and dealer James Reid compare two early Sikyatki (Hopi) jars.

Next door and up a flight of stairs, Joshua Baer's gallery draws on a wider tribal spectrum but presents fewer things—all chosen for their visual impact. Havard holds a small Mimbres bowl to the light. Inside, a hunter carries a deer over his shoulders; the drawing is alive with wit. "The visuals are so compelling that much Mimbres pottery, even fragments, has been overly restored," he says. "Before buying a pot, feel inside it. Variations in texture can mean restoration. A white too pure can mean a pot hunter dipped it in heavy detergent. Ask for the pot's history."





FAR LEFT: "Finding the right buyer for a piece is an act of empathy," believes Joshua Baer, in whose gallery Havard studies a figure of Moses. Over his shoulder hangs a beaded cradle; at right is a first phase bayeta *chief's blanket from the collection of Anthony Berlant. The bench is Mexican, circa 1800. LEFT: The pair of male and female ceramic dolls is Mojave, circa 1880.*

ABOVE: Morning Star Gallery's Donald A. Herbst often searches for his Plains Indian wares on the East Coast, "particularly in big cities. Someone whose great-grandfather was in the U.S. cavalry may have something special stored away in the attic." He shows Havard a toy-size Ute cradle; other treasures include pottery by Maria Martinez.



RIGHT: Caroline Adams, manager of the Claiborne Gallery, chats with James Havard. The shop's array of Spanish Colonial pieces moves Havard to conclude, "There's not a better place to find this kind of furniture."

For the bold geometrics of the Plains Indians, James Havard recommends Canyon Road's Morning Star Gallery and its "great variety." When Plains Indians who were exiled to reservations—or prisons—were given copybooks and pencils to occupy themselves, spirited ledger drawings dealing with remembered triumphs in hunting and warfare were the result. These are now eminently collectible at Morning Star, as are lavishly quilled and beaded moccasins, cradleboards, pipe bags, warriors' shirts and women's ceremonial dresses of the Ute, Apache and Cheyenne. Strong colors enliven the parfleches (rawhide pouches for holding arrows) James Havard collects.

RIGHT: At Claiborne, a Mexican votive cross, or "cross of souls" for an altar, powerfully expresses the symbols of the Passion.



On Canyon Road, the Claiborne Gallery offers two floors dense with Spanish Colonial, New Mexican and Mexican furniture. The handsome clutter includes, Havard notes, "some great folk art. I found Claiborne only a few months ago, but I keep coming back." In a thicket of crucifixes, the painted faces of souls smilingly ascend toward heaven or fall, in anguish, to hell. Omer Claiborne explains, "Most households in Mexico



LEFT: In a change of pace for Santa Fe, Robert F. Nichols shows hooked rugs from New England, an Adirondack twig armchair, and a pine cupboard from upstate New York.

have an altar. The folk imagery derives from Catholicism, and it's more powerful for the wealth of tradition behind it. Often it's bizarre, even haunting."

Nearby, Robert F. Nichols features something unusual for Santa Fe—Americana, ranging from fish decoys used for ice fishing in Minnesota to a Shaker-style workbench. The gallery's other drawing card is contemporary Pueblo pottery, including black Santa Clara ware and the more offbeat Navajo ceramics, which have a cruder feel and simple shapes.





FAR LEFT: Nichols also specializes in Indian pottery of the Southwest. A shelf is massed with examples representing many of the Pueblo tribes of Arizona and New Mexico. LEFT: Jonathan Parks of the Nichols gallery carries a transitional Navajo weaving from the late 19th century; the handspun wool has been dyed with an unusual combination of colors. Draped over the wall at left is an early-20th-century Navajo rug.

Treated with pitch pine for waterproofing, Navajo pottery comes in rich ambers, coppers and browns appealing to Havard in their earthiness.

The Kania-Ferrin Gallery, just up Canyon Road, offers basketry—an art now nearly extinct. "Of two hundred tribes that once made baskets, very few still produce in quantity," says John J. Kania. "And perhaps a dozen more have one or two surviving weavers." An early-twentieth-century decorative or ceremonial basket of very high quality can bring tens of thousands of dollars at auction. What Havard discovers in a fine basket, he





FAR LEFT: John Kania of the Kania-Ferrin Gallery holds a rare 19th-century Yokut cooking basket. LEFT: A corner of Kania-Ferrin's meticulously documented stock includes a Karok basket, left, and conical Pitt River burden basket, both from California.



RIGHT: A Bolivian dance belt made of feathers and applied to wood, from the Mudd-Carr Gallery, an eclectic source for colonial pieces and native American textiles.

BELOW: Joe Carr shows James Havard the interior of a Spanish Colonial arcón *made from the wood of a single tree. On the wall, a Navajo blanket and Hopi manta.*

BELOW RIGHT: The sharp profile and hooded eyes of a 19th-century Guatemalan dance mask convey an unintended eeriness. Havard prefers such soulful pieces.

reflects, is "the spirit of the weaver inserted with every patient stitch."

"Why shouldn't you see the furniture before the dealers see it?" wonders Murdoch Finlayson of Santa Fe Antiques. Three associates—Finlayson himself, Robin Cleaver and Joe Carr—all buy in Mexico; abundance is the keynote in their cavernous space, and yet another warehouse can be visited on request. As James Havard says, "Each partner has a different eye—this is an eclectic grouping. I love the fact that there's quality here, quality on a back street."





In furniture of Mexican or Spanish Colonial origin, asymmetries such as slightly mismatched carved doors, or shelves that depart from level, are often cherished for their character. Wood ranges from mahogany to mesquite, sizes from *trasteros* that could dominate a room to endearing cradles. Such fine, even exotic furniture can be found at Otero Street's Mudd-Carr Gallery, "one of the oldest in town," according to Havard. A Spanish Renaissance table shares the space with a playful Zia pot showing an Art Déco influence, and dark mantas, or woven shawls, that would suit the most minimalist sensibility are balanced by brighter textiles.

Because private dealers are another Santa Fe resource, Havard cites Alan Kessler, just off Canyon Road, for his splendid collection of kachinas. These



RIGHT: At Alan Kessler's gallery/home, the dealer and his son welcome James Havard. In foreground, left, an Apache bow case and quiver, a pair of beaded Plains bags, and a Sioux Plains doll. At far right, two Plains parfleches from Andy Warhol's collection.





ABOVE: Havard and Selser unfurl a Navajo second phase chief's blanket.

ABOVE: "He has a keen eye and a growing reputation," says Havard of Christopher Selser, who shows a large Socorro jar and others from the San Ildefonso, Cochiti, Zuni and Acoma pueblos. RIGHT: Havard examines an Acoma jar with a parrot motif.



dolls, usually cottonwood and always strikingly painted, were traditionally used to teach children the names and appearances of the Pueblo gods. For Pueblo pottery and Navajo chief's blankets, James Havard visits Christopher Selser, also off Canyon Road, who describes himself as "a stickler about condition. I view Navajo textiles as representing a clearly defined aesthetic. The maker was a perfectionist. I'm afraid I am too."

A good deal funkier—"and I enjoy that," Havard says—is the Rio Bravo Trading Company, where cowboy-and-Indian eclecticism results in bits of offhand comedy; a black-felt Stetson, for example, still sports the tiny Statue of Liberty fastened there by its original wearer. A Navajo saddle reflects an entire vanished life, as Rio Bravo's Randy Rodriguez explains: "Tied to the front of the saddle is a *gohwéèh*, or tin coffee cup. Its bottom was pierced when its owner died. Nobody was ever going to drink from that cup again."

James Havard observes that there has long been a special, intimate quality to collecting in Santa Fe, a camaraderie among the dealers that is "sometimes rivalry, more often friendship." In the range it offers to collectors, Santa Fe remains, the painter says, "an exciting scene, never entirely predictable." He himself kept returning until he stayed. □

BELOW LEFT: James Havard models a pair of chaps at the Rio Bravo Trading Company. Owner Randy Rodriguez found the circa 1930 cowboy gear in Miles City, Montana, on one of his frequent buying trips. BELOW RIGHT: Though Santa Fe "reminds me in some ways of Valencia," says Havard, a view of the Ortiz mountains is quintessentially southwestern.







RECOMMENDED SOURCES IN SANTA FE

(All addresses are in Santa Fe, New Mexico 87501, unless otherwise specified.)

Joshua Baer
116½ East Palace Avenue
505/988-8944
Classic native American art

Channing Dale Throckmorton
53 Old Santa Fe Trail
505/984-2133
Native American, Eskimo, African, Oceanic and Spanish Colonial art

Claiborne Gallery
558 Canyon Road
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stepped on a Dalí canvas while hanging up his coat, James said, "Oh, is that where it was? I'd been wondering." Alas, a plan that Dalí would paint a mural in the entrance hall at West Dean never materialized, but much else did.

Edward James was in the thick of the Surrealist movement, catalyst as well as patron. Francis Poulenc set his poems to music. When one of James's stories was performed as a ballet in Paris and London, the audience was a who's who of artistic life in 1933: George Balanchine, Kurt Weill, Bertolt Brecht and Lotte Lenya. James paid for it all, and his wife, Tilly Losch, danced.

The ballet was a success; the marriage was not. James retreated first to Monkton, his Surrealist fantasy house in the woods near West Dean, then took to life on the move—disappearing, reappearing, building houses, abandoning them, moving into hotels, then suddenly walking out, but not checking out, leaving the bills to mount for months. Everywhere were the suitcases, packed with so much pink tissue paper that there was room for little else, and his obsession with cleanliness extended to boiling paper clips before he reused them, even tossing a bottle of eau de cologne into the saucepan for good measure.

Edward James's whims could be maddening, and his friends were convinced, with reason, that he would spend one day creating a muddle in order to give himself something to do the next. Yet they forgave him all for the brilliance of his conversation, which was "so good," says Desmond Guinness, "that I always thought people ought to pay just to listen to him talk. We had a plan. We would go around the world together, he chained to me like the Elephant Man, and I would make him tell stories on stage. He could have filled the Hollywood Bowl."

Christopher Gibbs, an antiques dealer and a trustee of the Edward James Foundation, remembers "that glorious ebullience. He was a deranged fountain of fancy and inspiration. Even if I had heard a story thirty times it was always thrilling to me, because there was the thought that it might come out differently—and it usually did.

"He was itinerant," Gibbs explains. "Apart from various nests in the jungle in Mexico, West Dean was his only home, and although he was rarely there, it was a sheet anchor for him. His persona had unfurled there. He wanted to put new life into the carcass of a house whose role as someplace grand people came to from London could no longer be sustained. The Edward James Foundation was a wise and worthy purpose that would do just that."

And so West Dean College was formed. His intention had been to beat the threat of rising costs and taxation, to keep the house and the estate of six thousand acres still alive as a working community, offering employment. He was able to accomplish a great deal more.

Edward James continued to take an interest in the college throughout his lifetime, and would return for trustee meetings. Whenever he got bored he would offer suggestions that might or might not be for real. "Why not have a Wedgwood black basalt statue of the goddess of crafts on top of a new chimney?" he once suggested. He was not serious.

> For all of the courses, the common ground is excellence, a tradition at West Dean.

Another time: "Have I told you my latest thoughts on death?" He was serious. Ideally, he wanted his body, naked, set into a block of Lucite and suspended by chains under a waterfall in Mexico. He settled for a peaceful spot in the arboretum at West Dean, with the biggest slab of slate ever quarried simply marked, "Edward James—Poet."

After he died in 1984, the house was in need of a little shakeout. Up in a tower room were first-edition books, still unopened in their wrappings, envelopes with a Picasso collage or a Magritte drawing on an old menu inside. Wooden palm trees made for Monkton were in the barn. Sheds, closets, corridors—"the whole place was tired and stuffed," says Christopher Gibbs.

Gibbs sorted through the contents. The trustees decided to sell a few Picassos and Dalís to get the foundation's finances in order, but kept anything that was relevant to the understanding of the house.

David Mlinaric was asked to make sense of it all, to ensure that the house is very sound for another half-century and to put it right for its role as home to students in the short courses. The Oak Hall is now a comfortable sitting room; bedrooms have private baths and simple, unfussy English fabrics and oak furniture; and the main rooms are used as lecture rooms, concert halls, conference chambers. Pictures have been rehung throughout, objects placed, with generations and styles jostling in appropriate eclecticism.

A staircase and some corridors will perhaps be done later, because, as David Mlinaric says, "A great house needs the long view, and needs to be gradually worked through over many years. Looking after buildings is what matters. My great love is architecture, and my great concern is how modern life can proceed in buildings of the past. Decorating in the sense of decreeing new chintz draperies does not interest me."

His intention is always to get a sense of rightness about a house—both its past and its present purpose. West Dean is not a reconstruction of an Edwardian country house, nor a monument to Edward James; it is a comfortable place to study, to work and to enjoy the English countryside.

The past is in evidence, both in the Edwardian splendor and in the touch of lunacy that was Edward James. It is easy to eavesdrop on other eras, to imagine "Mr. King" in the Oak Hall, or Dalí in the entrance hall spiritedly discussing a possible mural. And yet the present is in full swing. The energy and excitement are enormous. West Dean is no relic. □


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by the splashing, by the efficient coolness of the heavenly water, the glory of the consoling water, the feast and the apotheosis of water."

At the height of the Mughal era, hundreds of gardens dotted the hillsides surrounding the lakes. This is both a reflection of the Oriental court, where nobles rushed to adopt the emperor's enthusiasms, and its size. Wherever the Great Mughal traveled in the seventeenth century, his government traveled with him, and every official brought his household.

Jahangir left matters of state to the family of his queen, Nur Jahan, and spent his time observing and writing about the natural world, studying the work of his gifted painters, drinking too much and, increasingly, fading into an opium haze. Luckily for him, the political stability achieved during the long reign of his father, Akbar (1556–1605), provided him with the time and riches to do as he liked.

We know a great deal about Jahangir and his interests from his autobiography. Maintaining a journal and creating great gardens were two Mughal traditions established by his great-grandfather Babur, the extraordinary central Asian emperor who conquered northern India in 1526 and founded the dynasty. A man of genius—a linguist, poet and musician as well as a tactical warrior—Babur derived his greatest pleasure from designing and building gardens.

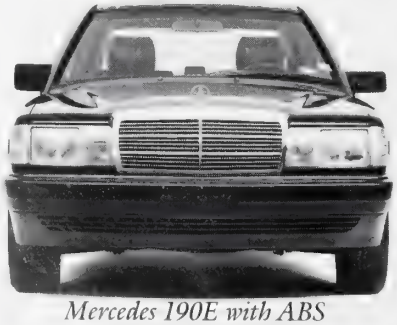
> The surviving Mughal gardens retain their original terracing.

Inspired by the Timurid gardens in Samarkand and Herat, Babur built many gardens in Kabul when he ruled there. These gardens derive from the ancient Persian Paradise Garden, which consisted of a large enclosure divided into a fourfold garden, or *chahar bagh*, with a central watercourse cascading between levels. They were the forerunners of the Kashmiri gardens.

Alas, Babur never saw Kashmir. He had to build up his garden sites and devise imaginative new ways of moving and using water on the flat Ganges Plain. Mughal *chahar baghs* were essentially water gardens and gravity-fed; the abundance of water and superb hillside sites made the area the perfect setting for them. On the plains they were beautiful oases, but somehow anomalies.

Happily, the surviving Mughal gardens in Kashmir retain their original terracing, divisions of space, watercourses and fountains. Sadly, none are planted in true Mughal style. The magnificent chenars (Oriental plane trees) that shade the terraces, a few

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plantations of fruit trees on the upper terraces and some thickets of lilacs are the most authentic Mughal touches to be seen today. The restored gardens now have clipped lawns, mixed borders and trim edgings. But of course, these great *chahar baghs* are no longer royal retreats; they are enjoyed by the public, and the lower terraces are cheerful with children's voices as families picnic and play.

Yet visitors can still see the vale as Jahangir did—comfortably settled on pillows in a shikara, paddled up the canal to Shalamar Gardens or poled through the canals of the old city of Srinagar. Jahangir enjoyed naming things he particularly favored, such as trees with delicious fruit. So too did the British. During the Raj they gave their houseboats nostalgic names reminiscent of English seaside resorts, like *Carefree* or *Breezy View*. Most tourists who visit Kashmir today are Indian, and the custom of picking out quaint names for the still-popular houseboats continues.

Early houseboats had two or three bedrooms, a sitting room with a fireplace, a dining room, a bath and a small open foredeck. Usually a scalloped awning stretched across the roof, which was used as a deck. Roped to the houseboat was a shikara for excursions and a *doonga* boat housing the kitchen and servants. When the tenants wanted to tour Wular Lake, the whole flotilla drifted down the Jhelum River. Today, mercifully, houseboats are permanently moored along the banks.

There is a water-borne commerce in Srinagar; boats carrying souvenir shops, vegetable markets and tailors all paddle around hawking their wares. Kashmiri boats come in many sizes, but all are variations of a single shape—flat-bottomed with a raised prow on either end. They are propelled by heart-shaped paddles or poled along, and it's not unusual to see ten men on a line hauling a heavy barge—or women gathering lotus leaves—from boats as slender and fragile as leaves.

The route to two wonderful old Jahangiri gardens at the eastern end of the vale passes through fields of saffron and near the ruins of Martand, an eighth-century temple. The spring at Verinag, a main source of the Jhelum River, so impressed Jahangir that he had an octagonal rim and a pavilion built around it, then added a long canal as the approach.

Achabal, alive with water, is probably the most cheerful Mughal garden remaining anywhere. A powerful spring gushes out of the earth, foams into the wide watercourse and immediately pours in a torrential cascade into a fountain-filled pool. The chenar trees are a real presence there, but the sound and spray of the water dominates. It must have been a great favorite of the Mughals, for they had a mystical attachment to the water in

continued on page 122

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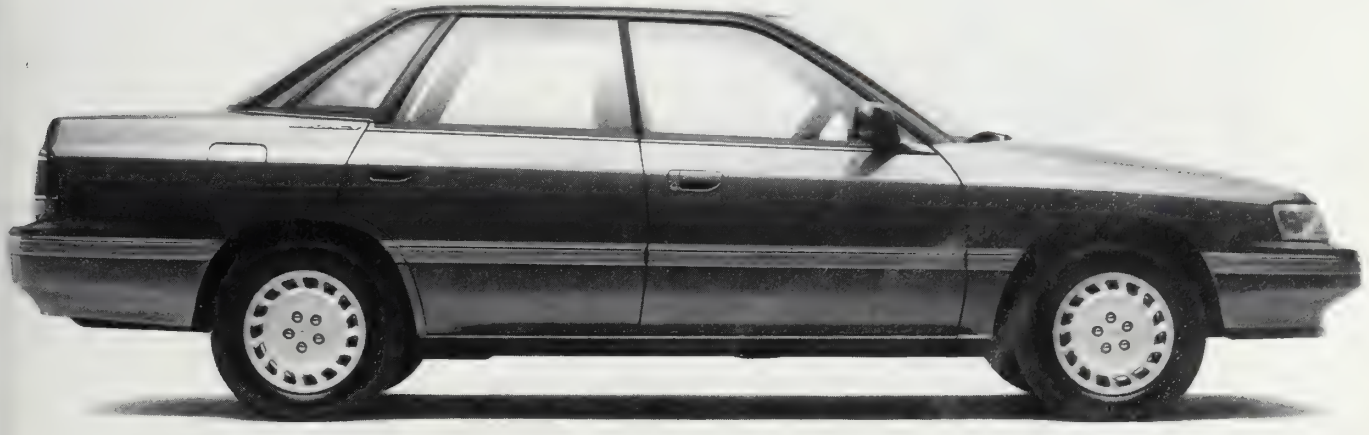
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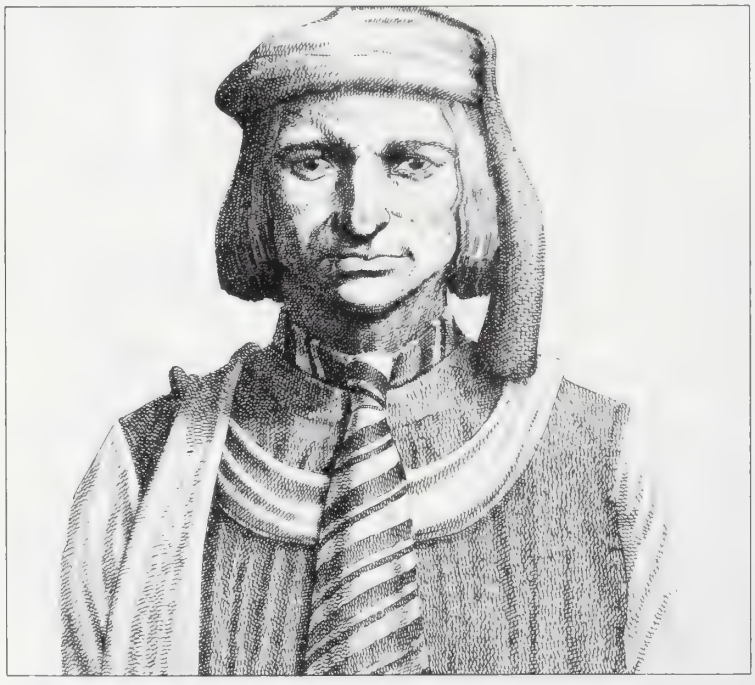
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continued from page 119

their *chahar baghs*, which they regarded as the earthly equivalent of Paradise as promised in the Koran.

A visit to the Mughal gardens is a step back in time—as is a stay on a houseboat. Few pastimes are so blissful as relaxing on the porch of a Kashmiri houseboat watching iridescent kingfishers dive beneath the silver surface of a lake. Cares evanesce with the morning mists. Tranquillity prevails, but with the particular exhilaration experienced in the Himalayas.

Today, however, the tranquil life on the lakes is deceptive and may disappear. The last decade has brought renewed turmoil to the Vale of Kashmir. Tension is high and trouble flares up suddenly, though it may burn out quickly or be contained and the appearance of normalcy return. There are great hopes that this troubled period will be followed by peace and prosperity for the "City of the Sun," and a new golden age in the Vale of Kashmir. □

VISITING THE MUGHAL GARDENS

Because of the political turmoil and the curfew in effect, at the beginning of January the United States Department of State began strongly advising against travel to Srinagar for an indefinite period of time. When applying for a visa, check on travel restrictions and the curfew. Normally, Kashmir is active year round, with several flights a day from New Delhi to Srinagar during the high tourist season—June to September. Early spring and early autumn are cool, beautiful and just right for trekking. Hardy souls go during the colder months for the winter sports at Gulmarg. Reservations on Indian Airlines and for hotel or houseboat accommodations can be made through travel agencies in the United States or New Delhi.

When traveling in India, it is vital to reconfirm reservations for each flight. This can be time-consuming and frustrating, so it is wise to have a local travel agent who will meet you on arrival, expedite luggage and reconfirm reservations.

Flight time from New Delhi to Srinagar is an hour and ten minutes, and provides a dramatic view of the western Himalayas. You can also go by land, either by hired car with driver from New Delhi or by train to Jammu and a ten-hour bus ride to Srinagar. The best hotel in Srinagar is the Oberoi Palace hotel. This sprawling palace was built by Maharaja Hari Singh in the early 1930s, so it does not have the mysterious atmosphere of older Rajasthani palaces that have also been converted to hotels, but it does have broad lawns under grand chenar trees and a lovely view.

A stay on a houseboat is a great treat—if you have the right boat. There are hundreds of houseboats for rent, and their condition, location and price vary enormously. Kashmiris are shrewd hagglers, so be prepared to bargain. Unless you reserve a houseboat recommended by a reliable source, it is best to stay in a hotel while you locate one you like. The J & K Department of Tourism ranks houseboats Deluxe, A, B, C and D class with approved rates and will provide lists. Be sure your agreement includes a cook—and the food—hot water, laundry service and access to a shikara, a boat used for excursions. One Kashmiri may own several houseboats, and the food is prepared on shore or on a doonga *boat where the owner lives.*

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ANTIQUES NOTEBOOK

The Rising Appreciation of Textiles

By Deborah Gimelson

ONE OF THE MOST UNDERVALUED collecting areas where there is, literally, something for everyone, regardless of income, is the field of antique textiles. Try finding an old-master painting of any import for under $50,000 or some lovely but insignificant antique statuette for a mere $200. The textile equivalents are by contrast easily available. Whether you are a seasoned collector or a neophyte, there are beautiful textiles to hang on a wall, drape over the arm of a chair or put away in a drawer to take out and handle carefully once in a while.

Textiles have, in one form or another, always been with us. The plainest woven domestic cloth has been dated at 7000 B.C. by archaeologists, while decorated textiles, with which we are all more familiar, appeared around 1500 B.C. Trading of surplus weavings began twenty-five hundred years ago and expanded considerably when the wearing of imported cloth became a sign of affluence.



ABOVE: *Slendang* (detail), Sumatra (Aceh), circa 1850–75. Silk and gold thread; 147" x 30". Exemplifying the ancient Indonesian art form of *kain prada*, or gold-leaf cloth, is a richly gilded border of a shawl-like garment called a *slendang*. Traditionally, the use of *kain prada* was relegated to the royal courts and very wealthy. Jonathan Hope, London.



ABOVE RIGHT: *Wall Hanging*, Japan, early 19th century. Silk and satin; 106" x 60". Translating the poetic spirit through the medium of embroidery, a Japanese artisan employs the laden boughs of the symbolic blossoming plum tree, and the peonies and lilies at its base, to depict the coming of spring. Exotic birds perch. Cora Ginsburg, Inc., New York.

Some curious facts are fascinating. The primary medium for artistic expression by tribal groups was most often the painstaking production of textiles. Traditional patterns were retained over generations and became a visual vocabulary specific to certain groups, providing the symbols of their spiritual life. However, these textiles were not traded, but were reserved for ritual use by the individuals who made them, and their families. There is now archaeological evidence from Persia that patterns still in use two hundred years ago were inspired by designs used in textiles from 600 B.C.

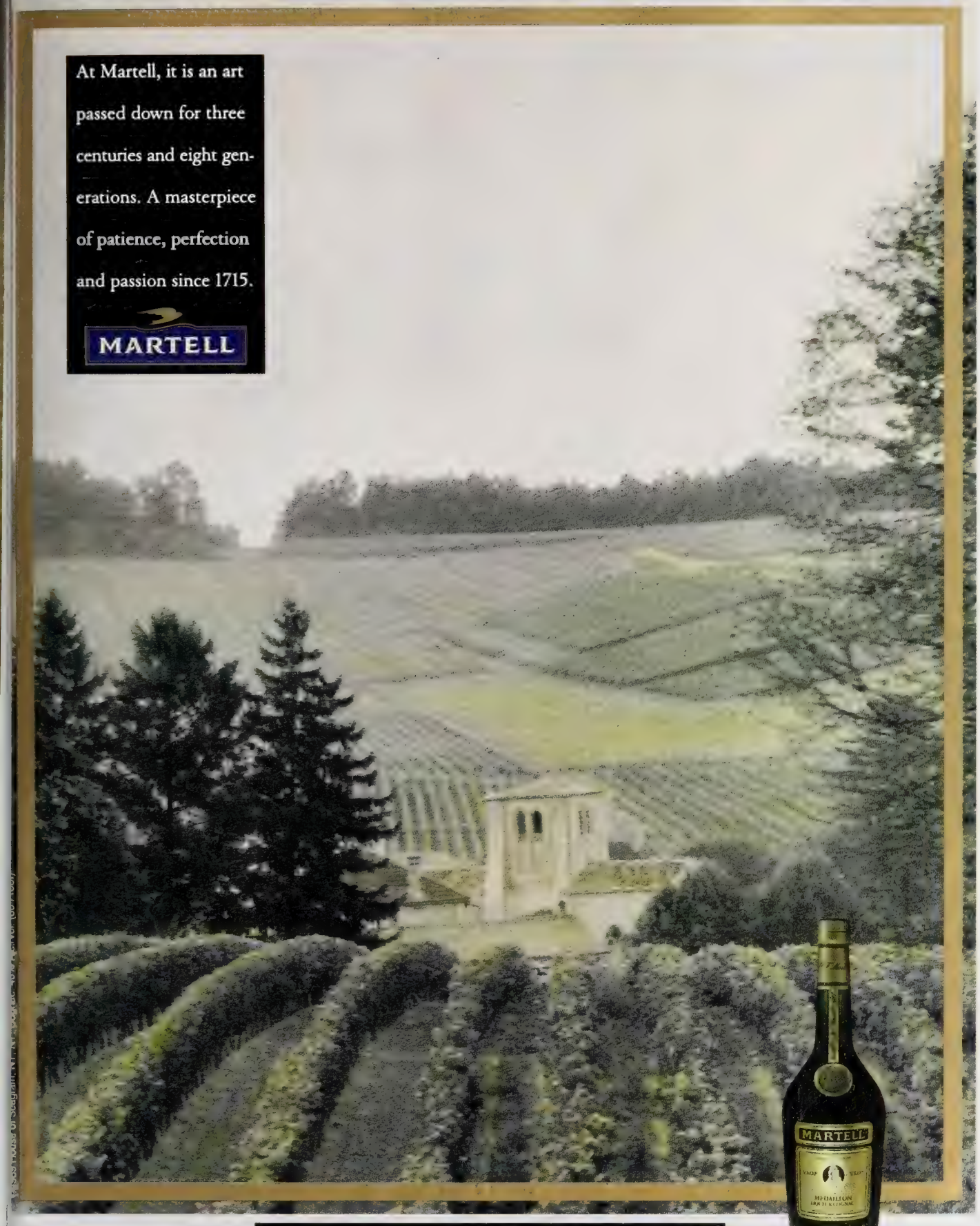
The two categories of textiles that provide the greatest opportunities for collectors today are those made for

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The Rising Appreciation of Textiles
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LEFT: *Mezzaro*, Italy (Genoa), circa 1840. Cotton and satin; 98" x 101½". An exuberant medley of naturalistic forms, as if an ode to summer, adorns a block-printed head scarf, whose flowering tree design is reminiscent of Indian palampores. Spink & Son Ltd., London.

BELOW: *Wall Hanging*, China, 17th century. Silk and gold thread; 78" x 45". Two mythical fêng huang, in flight amid peonies, occupy a central medallion surrounded by the Eight Buddhist Emblems—a combination of auspicious motifs often found in Chinese textiles. Lisbet Holmes Early Textiles, London.

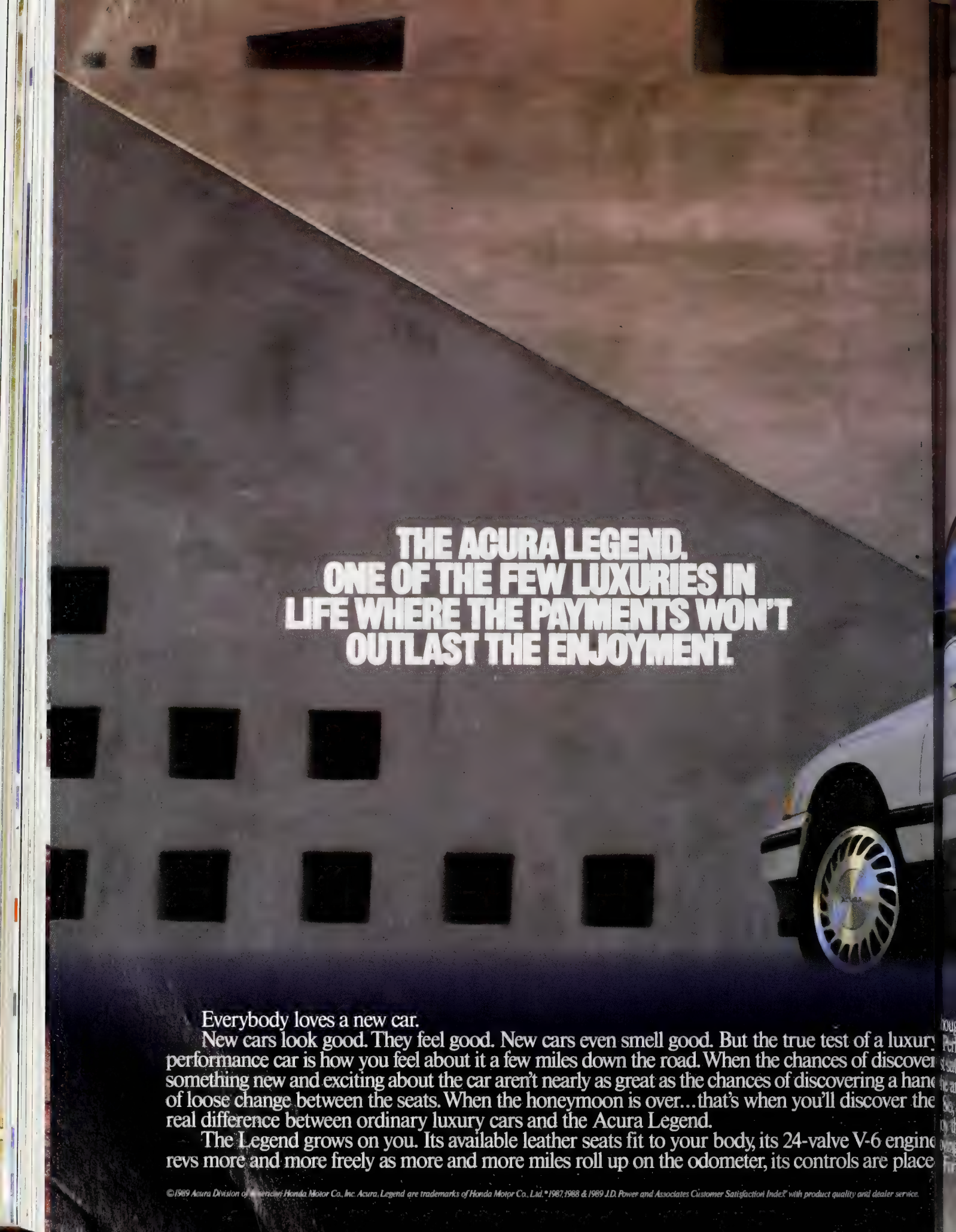


domestic and religious purposes, their origins roughly divided between Europe and Asia. American textiles, like the samplers studied by many in the second grade, have been in vogue for a long time on their native soil and beyond, but their relative scarcity and quick-rising prices have recently rendered them less of a bargain than other items in the field. European and Asian textiles, especially those from China, and particularly fragments suitable for framing, come in a variety of sizes and shapes. Fragments, rather than tapestries or rugs, provide the widest variety of design and price range, from which the novice can learn enough to move on to larger, more comprehensive areas of collecting.

European textiles were made mostly for domestic purposes and were therefore not only well wrought but decorative. "You get a lot of beauty for the money," says Cora Ginsburg, who has been in the antique textile business for decades in New York, "and decorators use textiles a lot because paintings have now become too expensive." Most of Ginsburg's inventory is eighteenth-century English and French, although she recalls, "When I first started, American fabrics were the big thing. Now you just can't find them." One can buy anything at Cora Ginsburg's, from a long strip of brocade suitable for a narrow wall space for $100, to an English bed curtain, circa 1720, that sells for $27,000. The curtain depicts the tree of life or, as Titi Halle, Ginsburg's colleague, says, "the cross-pollination of ideas between England and India." The piece is "atypical," says Halle, "because it portrays only one tree and has a repetitive border." Another fine example of English needlework, which Ginsburg says is "more varied than in other countries," is a large work of brightly colored silk and

"There has been a significant change in the textile market in the last ten years—mediocrity has fallen away," says Michael Franses.

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The Rising Appreciation of Textiles
continued from page 128A

wool in pristine condition, circa 1700, perhaps intended to cover the back of a chair. Its size, intricate detail and condition price it at $37,000. "People are very attracted to and appreciative of the beauty of textiles," says Ginsburg, "and in the last five years prices have tripled and quadrupled. But generally, people aren't willing to deal with the problems that caring for these items present. We sell mostly to museums because I don't think the public is as interested."

Elinor Merrell, who sold one of her first pieces of fabric to the Art Institute of Chicago in 1924, still deals in New York, specializing in European and Indian-inspired textiles. She agrees with Ginsburg that the demand by



LEFT: *Section from a Mantle*, Peru, late Chimu. Cameloid wool; 12" x 13". The ambitious city-building people of Chimu inhabited the northern coast of Peru and, like other pre-Columbian cultures, drew on nature when decorating their textiles. Here, a stylized caiman is pictured with a plain crescent headdress. Martin & Ullman Artweave Textile Gallery, New York.

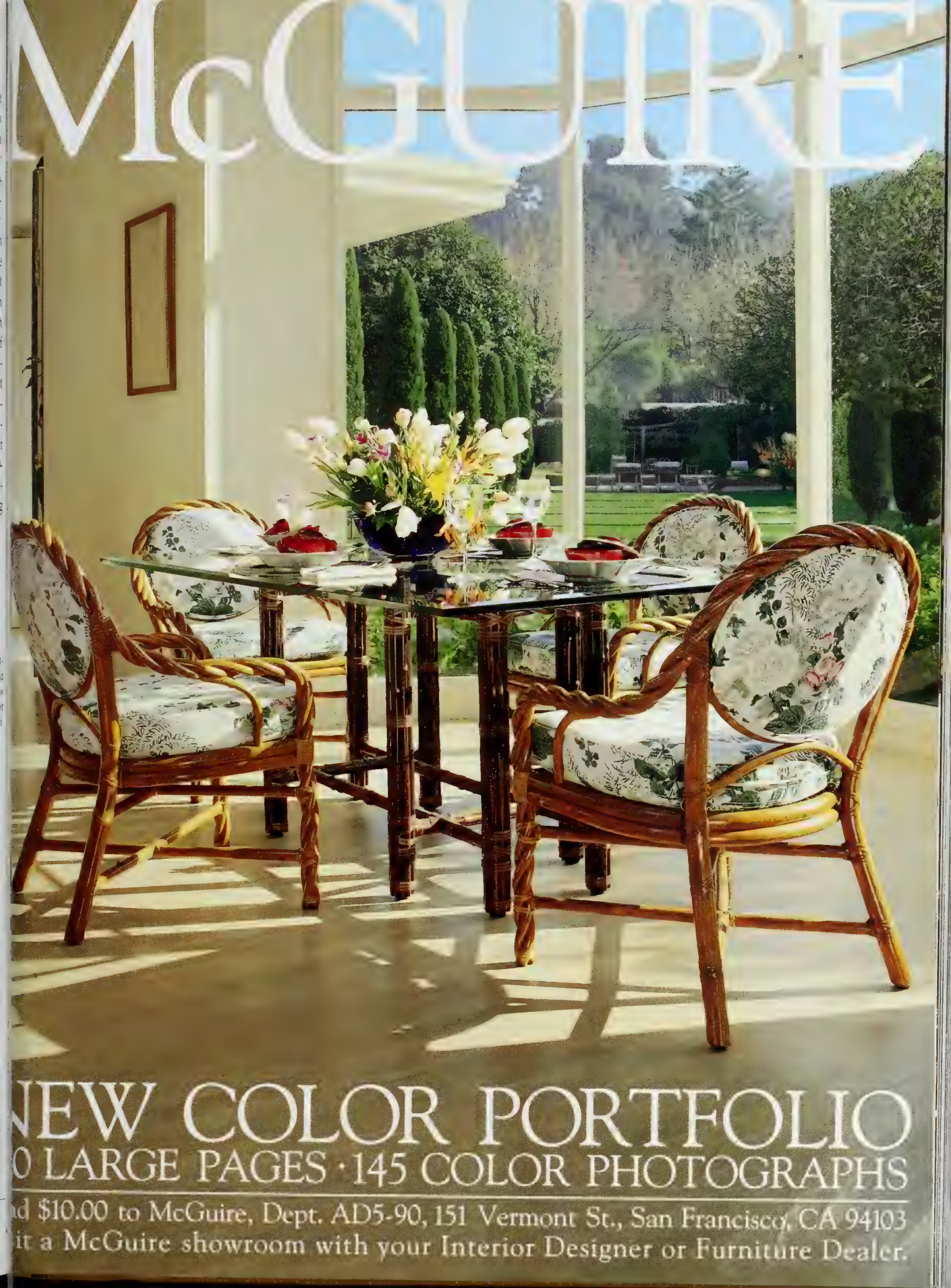
decorators has clearly influenced the textiles market. At Merrell's, one can find a late-eighteenth-century French needlepoint for a chair seat for the reasonable sum of $300 to $400. "I think there were six or twelve of these," says Merrell, "each with a different design." There are also examples of English crewelwork for $18,000, whose intricate bud patterns are more open and repetitive than those of their eighteenth-century Indian counterpart (often the inspiration for English, horticulturally oriented textiles).

The big news, however, comes from the East, most notably China and Turkey. Michael Franses of The Textile Gallery in London explains, "There has been a significant change in the market in the last ten years—mediocrity has fallen away in textiles, as it has in the rest of the art market. There is an awareness of the Ottoman Empire, especially among affluent Turkish customers who are trying to buy back their culture through the acquisition of native textiles, specifically embroidery, velvet and brocade." Franses says that the major event that has affected Chinese textiles has been the opening up of that country. "Until four years ago, all Chinese textiles were nineteenth century because Chairman Mao had closed all the monasteries in Tibet. But about ten years ago," recalls Franses, "the border between Tibet and Nepal opened. Dealers found that textiles from the ninth to the fifteenth century were available, and they came on the market. We didn't know that these things existed." Available at The Textile Gallery is a Yuan embroidered panel from the thirteenth or fourteenth century, which depicts a plethora of demon animals on a green ground facing a tree at center. Price: $66,000. Jacqueline Simcox, a director of Oriental art specializing in textiles at Spink & Son in London, agrees that there is a current boom in Chinese textiles. "Complete pieces from the seventeenth century and earlier can be found," she says, "some of which are clothing and other things, mostly used for religious purposes." Spink recently held an exhibition at which prices ranged from several hundred to several thousand dollars for tenth- to thirteenth-century pieces. "Condition is everything," says Simcox, "and making sure that the pieces are not faded. Colors in our inventory are absolute." The Spink exhibition included eighteenth- and nineteenth-century cushions and chair coverings, among

BELOW: *Panel* (detail), attributed to James Leman, England (Spitalfields), circa 1708–14. Silk, velvet and satin; 137¾" x 20½". Arcaded columns and flower-filled vases repeat throughout a long, narrow panel, whose design closely resembles that of bed furnishings made for Queen Anne in 1714 for Windsor Castle. Spink & Son Ltd., London.



continued on page 128H


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The Rising Appreciation of Textiles
continued from page 128D

which were good examples of *kesi*, embroidery and velvet. They also had a fifteenth-century temple hanging that measured approximately eleven by seven feet, and had the date "1403–24" woven into its border.

Despite its relative obscurity, the field of textiles is beginning to attract young collectors—but owning these pieces is not for the faint of heart. "They can only be displayed for two to four months at a time," says Titi Halle, "because they should not be in the light. Textiles should also be mounted on acid-free backing and behind ultraviolet filtering material to protect them from light and dust." These factors deter some would-be collectors, but then there are those who even keep their textiles in drawers, which, according to Cora Ginsburg, is the optimum place for them.

The market, however, continues to grow in stature unabated. Renate Halpern, who has been in the textile business for over twenty years, says, "Textiles, in comparison to other antiques, are low-priced. Like everything else, they are now being promoted; decorators are getting into textiles, and magazines are showing interiors with an emphasis on draping, which looks very inviting." Americans still tend to go for what is pretty and appealing rather than what is more rare, although that, too, is beginning to change as collectors reach new levels of sophistication. But watch out, because prices are on the rise. At Christie's London sale of the Iklé collection in November 1989, six great pieces together brought over half a million dollars, proving the time to buy is now.□

Textiles are beginning to attract young collectors—but owning them is not for the faint of heart.



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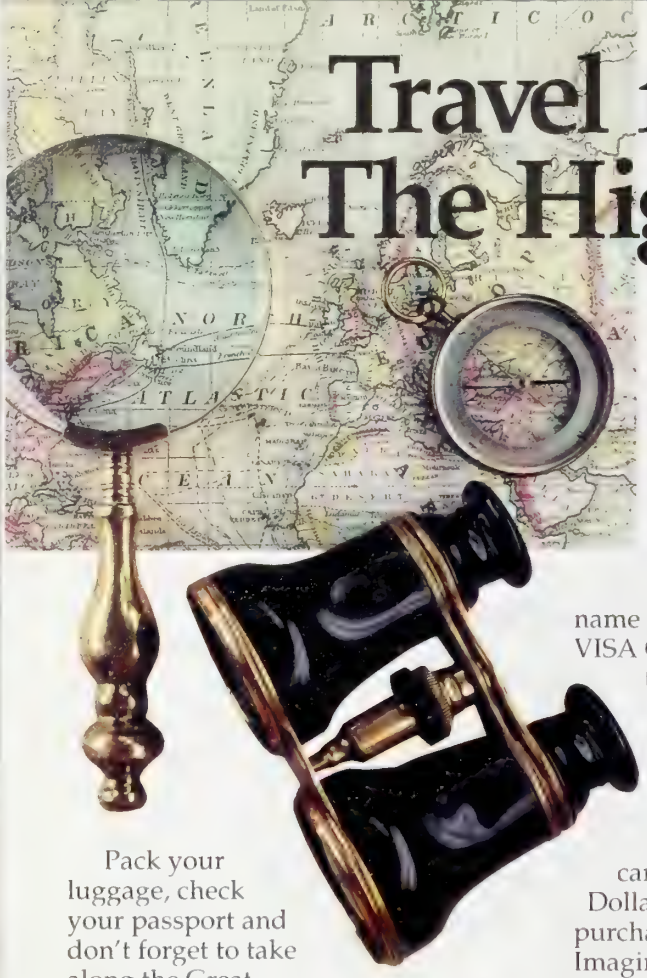
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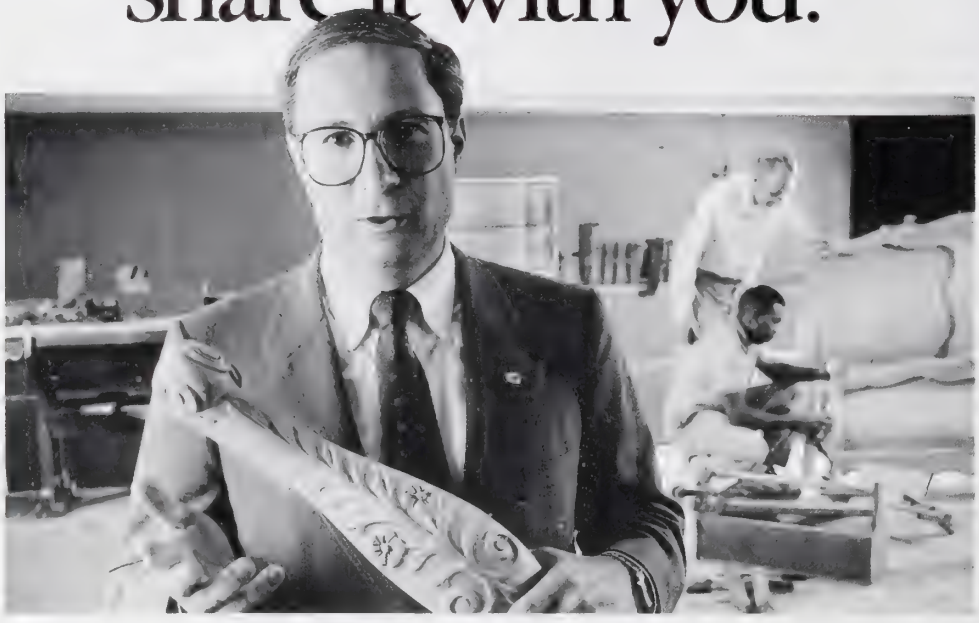
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Victor Gilbert (French, 1847–1933), *Le Marche Ensoleille au Crotoy, 1922*. Signed l.r: Victor Gilbert/1922. Oil on canvas, 25¾ × 32 inches (65.5 × 81.3 cm).

EXHIBITION: Exhibited in the Paris Salon of 1922, number 784.

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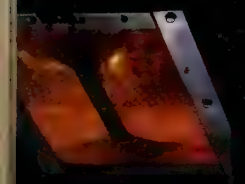
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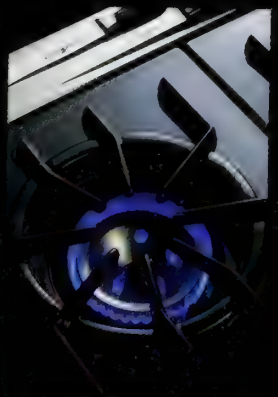


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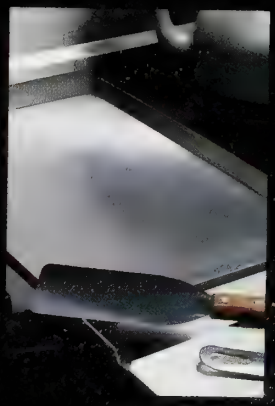




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A German Baroque Villa Devoted to the Pursuit of Pleasure

By Nicholas Fox Weber

A CARRIAGE ROAD leads from the vast and imperial Ludwigsburg Palace in West Germany to the smaller Favorite Palace on a hillside out back, like a path to a child's playhouse. On its own, Favorite is the size of a mansion; the word *palace* is certainly not out of order. But compared with the main residence, Favorite seems entirely intimate in scale, existing for diversion alone. Set just beyond Ludwigsburg's gardens and lawns in woods that in earlier times were stocked with pheasants, it feels like a pastoral retreat.

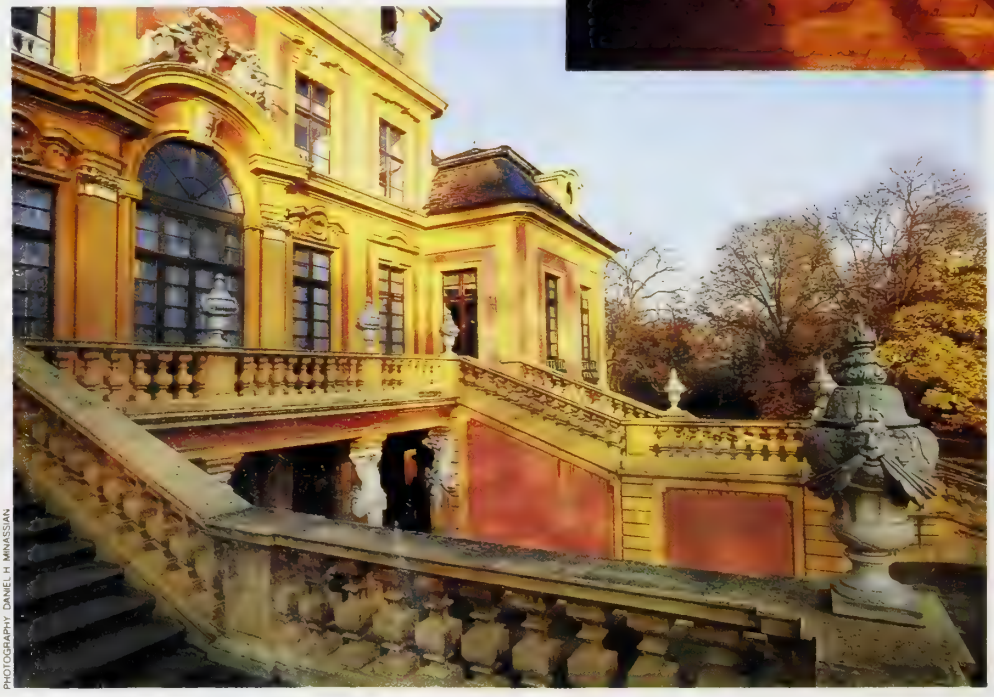
A Versailles-scale court, the main palace at Ludwigsburg housed all of the requirements of everyday life for Duke Eberhard Ludwig of Württemberg, who had it built in the eighteenth century shortly after some military victories over Bavaria and France. The duke, who wanted to live with his mistress, had moved the entire court from nearby Stuttgart, where his wife was. He had ceremonial halls, vast rooms for meetings and banquets, facilities for sleeping and eating and for the countless support services necessary to his complex

Designed by the architect Donato Giuseppe Frisoni and finished in 1723, Favorite has full-fledged Baroque complexity.



ABOVE: Beginning in 1799, the interiors were largely redesigned after plans by Nikolaus Friedrich von Thouret, including the Pompeian Room, characterized by frescolike wall panels.

Favorite Palace, a Baroque pleasure and hunting lodge near Stuttgart, was designed by Donato Giuseppe Frisoni for Duke Eberhard Ludwig of Württemberg in the 18th century. BELOW: A dramatic double staircase flanks the carriage entrance, where columns are adorned with marble allegories of the elements.



PHOTOGRAPHY: DANIEL H. MINASSIAN

continued on page 138


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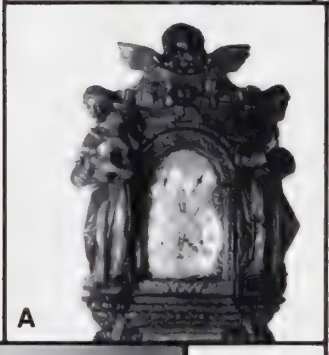
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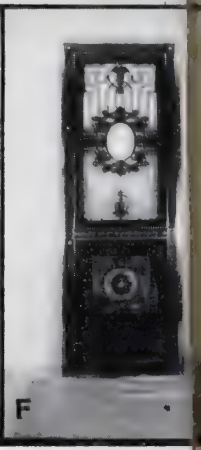

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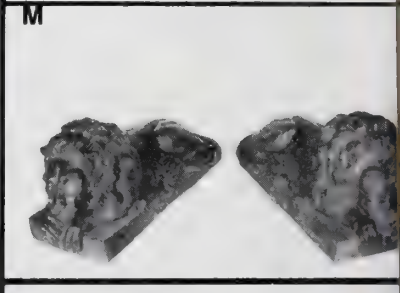
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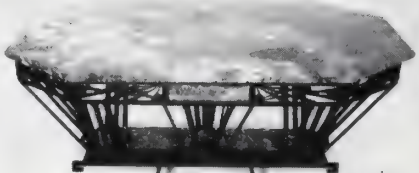



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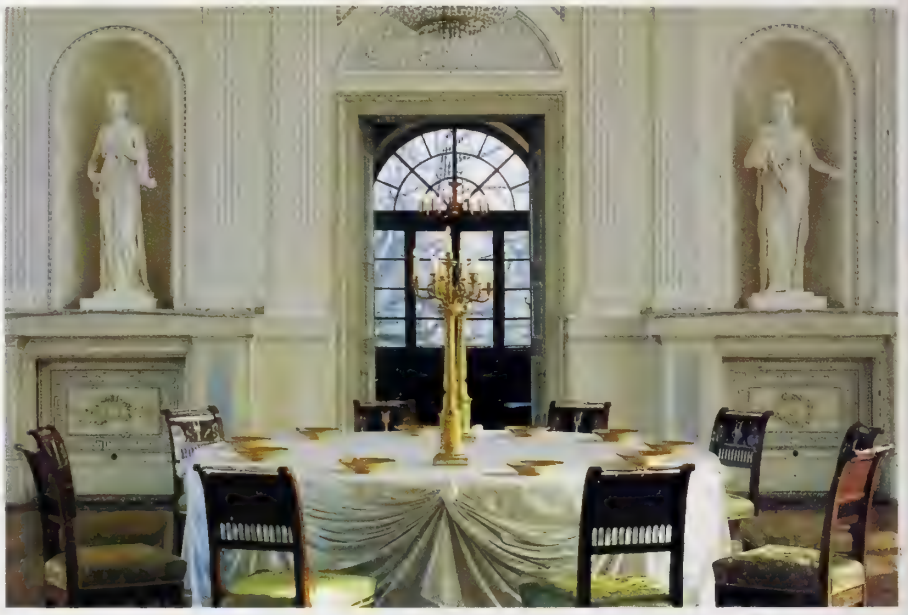
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A German Baroque Villa Devoted to the Pursuit of Pleasure
continued from page 134

life. Favorite, on the other hand, was intended solely for amusement. Built a few years after the larger building, it was for hunting and pleasure.

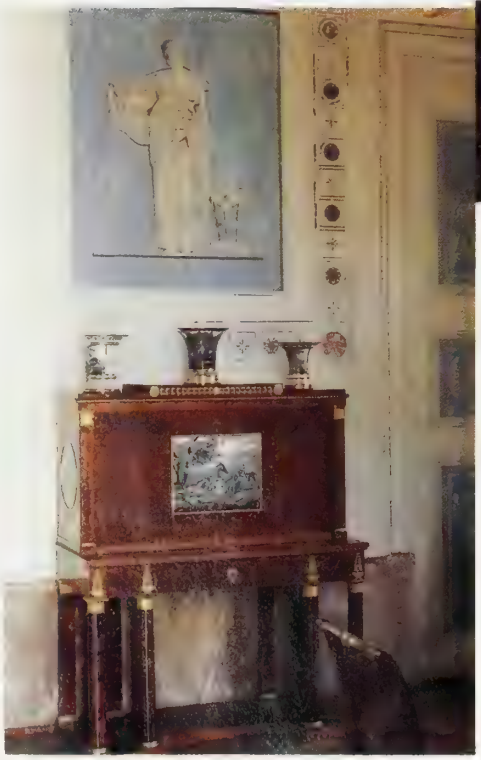
Consider the exterior Favorite presents: Any building with that much square footage of outdoor staircase must have been built with sheer folly in mind. The point of the spreading sequence of steps isn't simply to facilitate trips up or down—these are like the stairs of an opera house, meant for the embellishment of arrivals and departures. Designed by the architect who had completed the larger Ludwigsburg castle—Donato Giuseppe Frisoni—and finished in 1723, Favorite has full-fledged Baroque complexity. Everywhere there are columns, pilasters and reliefs; the steps seem to dance along their way.



RIGHT: The Great Hall features circa 1790 plaster statues of the seasons made by Phillip Jakob Scheffauer for Hohenheim Palace and later brought to Favorite. Circa 1810 chairs surround the dining table, set with pieces from the gilt porcelain Württemberg service.









LEFT: Circa 1800 wallpaper serves as a backdrop for a chair designed by Johann Friedrich Klinckerfuss in the Small Room. FAR LEFT: A detail of the ormolu-mounted chair back. BELOW, FAR LEFT: In the East Room, a Klinckerfuss secretary displays a porcelain plaque painted by Queen Charlotte Mathilde. BELOW LEFT: An 1837 porcelain vase depicting Karl Friedrich Schinkel's most famous buildings in Berlin stands in the Hunting Room.

The inside is as joyous as a high-spirited musicale. Refurbished according to designs by Nikolaus Friedrich von Thouret between 1799 and 1801, the vast, high-ceilinged Great Hall is a bold and impressive space, but with light tones that make its grandeur more playful than pompous. There are four fireplaces, above which niches hold white plaster statues of the seasons. Made by Phillip Jakob Scheffauer for the Hohenheim Palace, they have the same effect as the garden statues in Watteau's canvases of people frolicking in the countryside.

The sculptures in the Great Hall

continued on page 142



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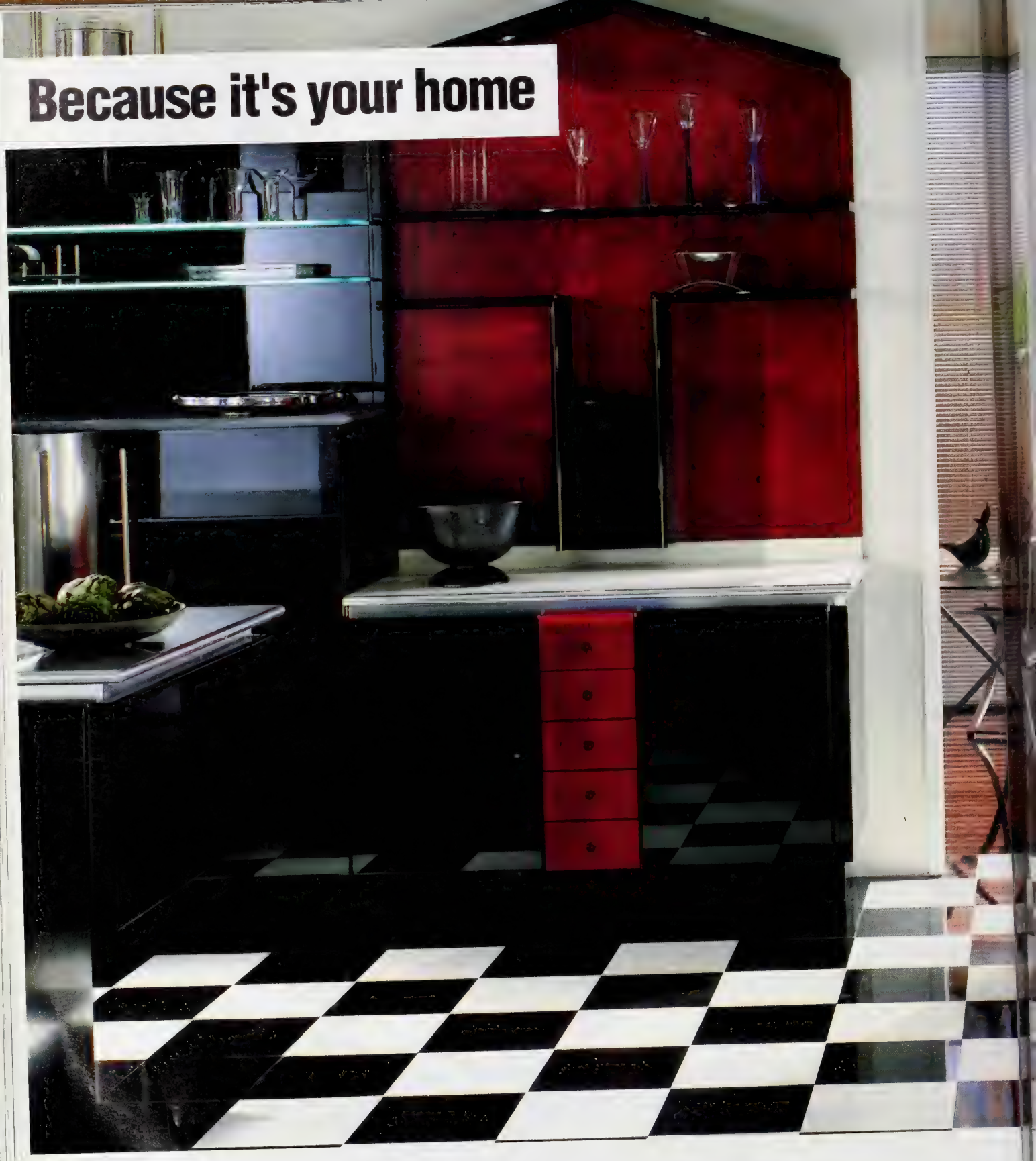
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Favorite Palace
continued from page 138

must have seemed, to the contemporary inhabitants of the room, true companions. Like mythological gods, one could hunt, and then dine at a lavish Neoclassical table using a golden dinner service. Splendid gilt porcelain plates present crests within crests—within lustrous borders a panoply of crowns and the coats of arms of Württemberg. And from behind the elegantly columned balustrades of the galleries high above, the strains of chamber music would flow forth.

Favorite has a simple enough plan, with three rooms to the west of the Great Hall and their mirror images to the east. All of the spaces are of modest scale, and functioned as sitting rooms, each with its own mood.

The Southwest or Baroque Room has a look of laughter. It is the only part of the palace that still appears the way it did in the mid-eighteenth century, before the renovation that occurred fifty years later. It is furnished with a pair of Louis XV tables and German Rococo chairs made in Württemberg circa 1750. The stuccowork by Riccardo Retti dates back to the building of Favorite. It has accents in gold and silver leaf, and its swirls and curlicues reveal a range of subjects, including relief busts and vaguely recognizable animals that approximate chipmunks, lizards and horses.

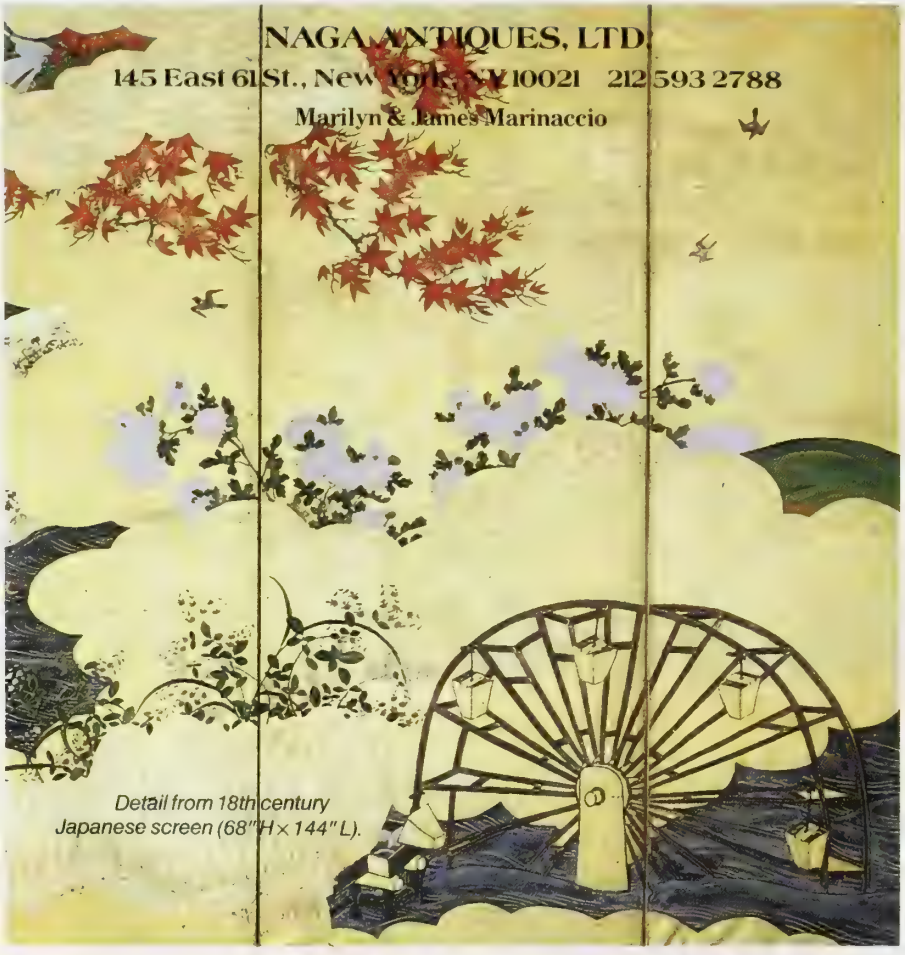
The Northwest Room has a more serious tone. Although it has retained Retti's circa 1720 stuccowork ceiling, most of the room is strictly classical: a place where men in proper hunting garb planned their hunt like a battle. There is an early-nineteenth-century clock atop a tall tapered column that looks like a war monument. But the gravity only goes so deep. A side panel in the base of the clock opens to a music box, which, when set into operation, fills the palace with melodic music. Neoclassical wallpaper shows the gods enjoying all sorts of pleasant, if rather tame, pastoral revels.

One of the glories of Favorite is the Southeast or Pompeian Room, another design of von Thouret's done in

continued on page 146



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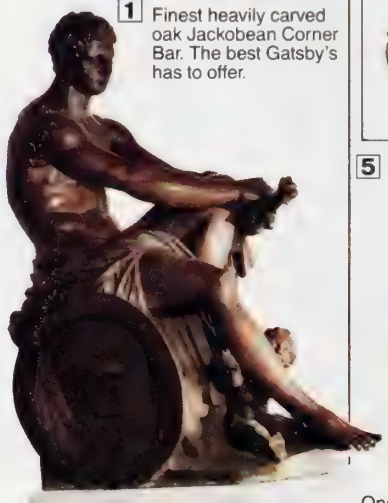
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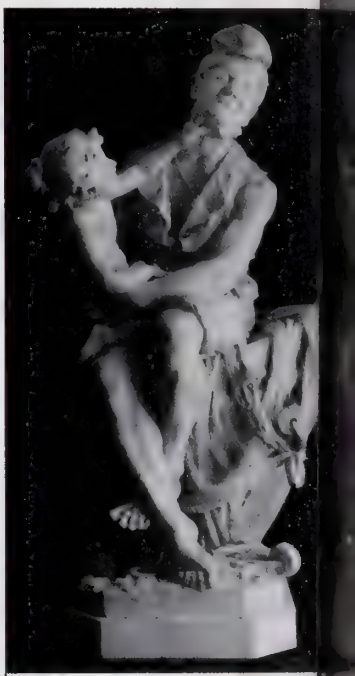
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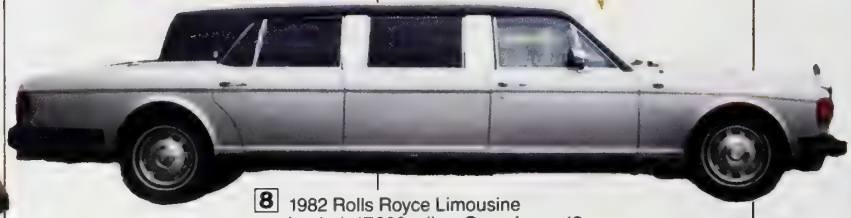


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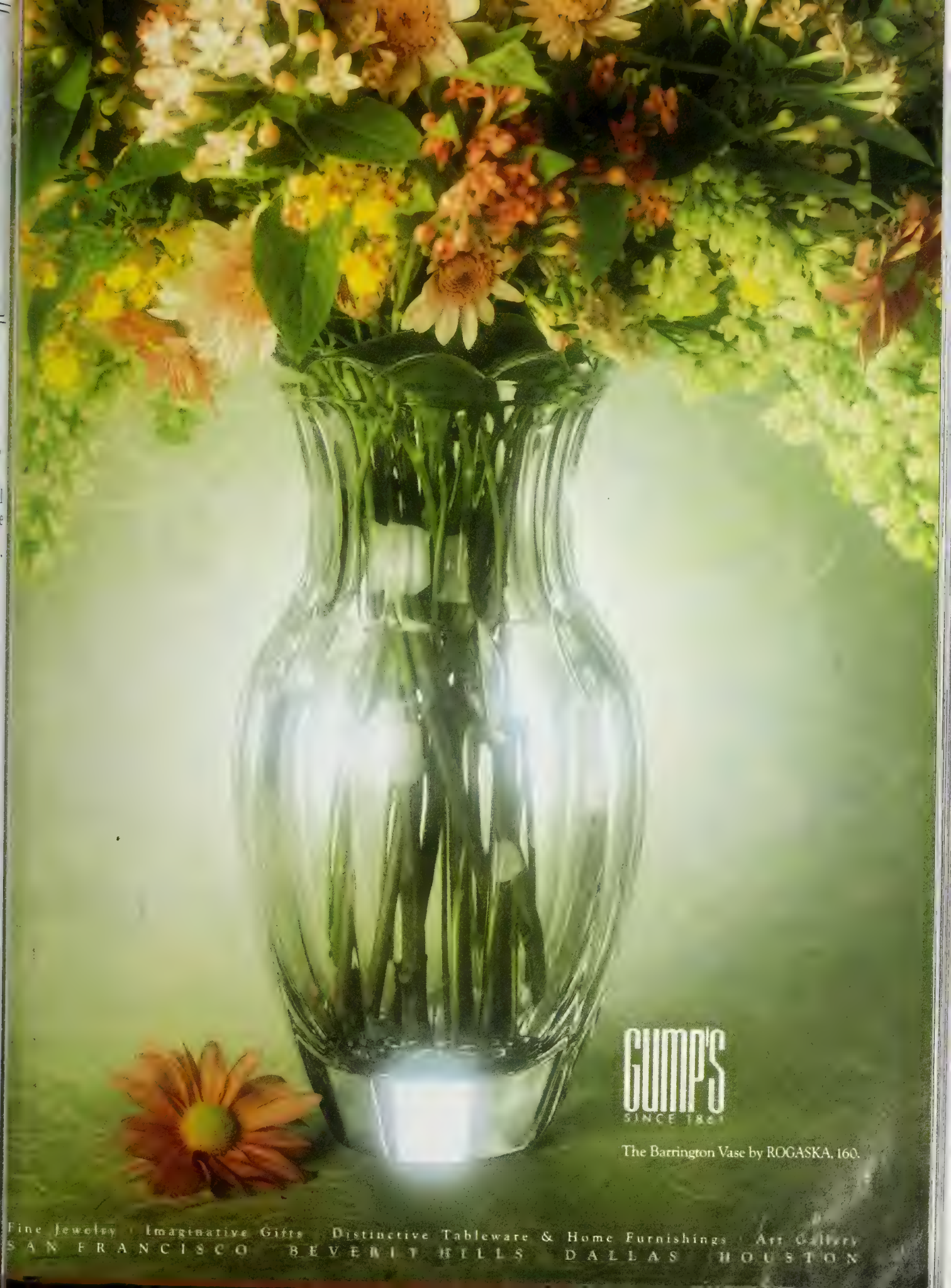
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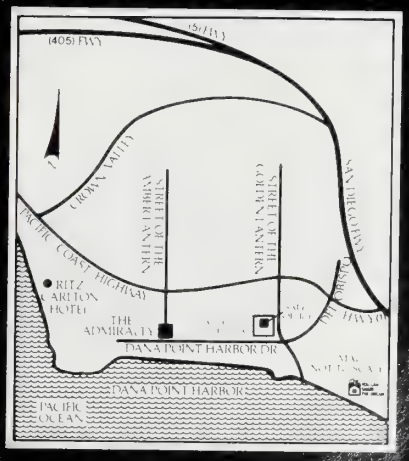
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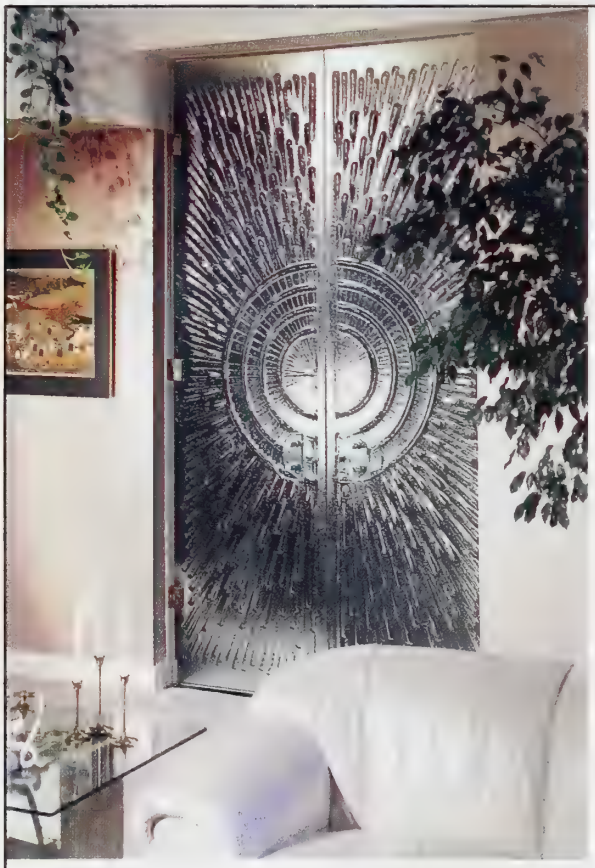
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Favorite Palace
continued from page 142

1799 to 1800. The room has carefully organized wall panels in precisely the right terra-cotta and deep powdery blue to evoke Pompeii. In contrast, the nearby East Room has blue panels that look like faded frescoes—even if the appearance of deterioration is itself an artifice. Both rooms bring another country, another era and a sense of being part of one of the greatest epochs of human history into the experience of Favorite.

The Northeast or Hunting Room, by von Thouret again, features panels that depict Roman military trophies with spears, guns, helmets, horns and other accoutrements. Other panels on the walls and ceiling show ducks in their natural habitat and rabbits jumping behind bushes.

Going among the smaller rooms, one is forever in and out of the Great Hall. And wherever one is, natural light abounds. Large windows line up on either side of the hall to the north and south, and through the adjacent chambers to east and west, so that light crisscrosses the entire space. Throughout Favorite, large windows divided by smaller panes let in vistas of forests and lawns. Some of the larger windows frame the abundant branches outside as perfectly as a large Fragonard panel. The idea of inviting nature in, of diminishing the barrier between inside and out, may have reached its apogee in our own century, but Favorite is proof that it was by no means a twentieth-century architectural innovation. The palace is an elaborate spectacle of design and decoration, but it is always respectful of the intrinsic beauty of nature.

From the Great Hall, a winding staircase leads to the palace roof, a room among the treetops. The towers at each of Favorite's four corners have a form associated more with whipped cream—as shaped by an adept *pâtissier*—than with stone and mortar. Indeed, Favorite was a playhouse, and on the roof, a tree house. Being there allows a visitor to imagine what it is to be an eighteenth-century noble, a Roman deity and a lucky child. □

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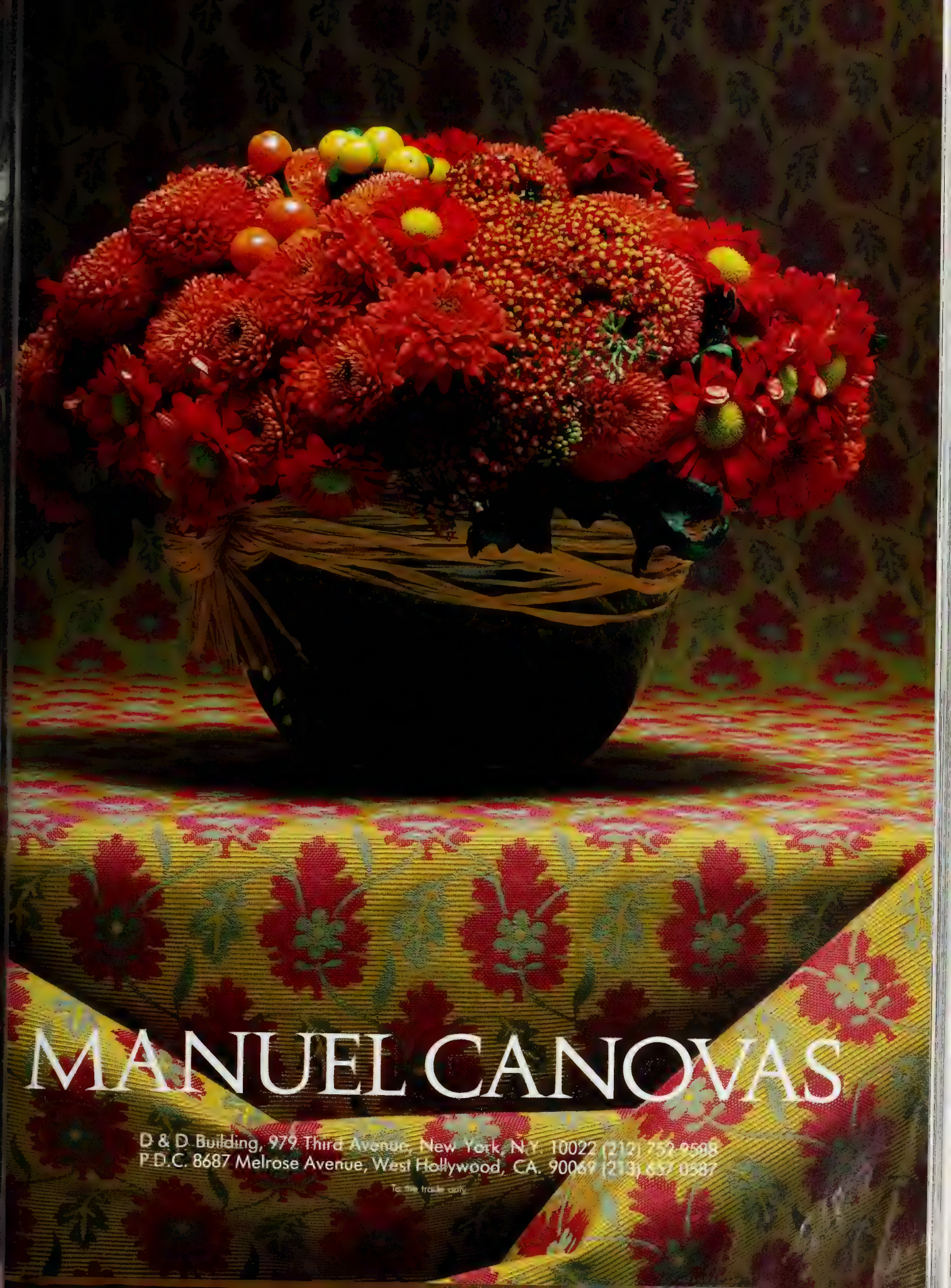
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INTERIOR DESIGN BY JUDY WILDER
ARCHITECTURE BY JACK LIONEL WARNER
TEXT BY IRENE BORGER
PHOTOGRAPHY BY MARY E. NICHOLS

WHEN AUDREY AND Sydney Irmas purchased their rare triple-lot Malibu Colony property, they were in no hurry to speed the plow. With a residence in town, a pied-à-terre in New York and a bungalow just up the beach, they were able to scrutinize their aesthetic and functional requirements at a mindful pace.

Contemporary art collector Audrey Irmas sought "simplicity and more simplicity. No sculpture on the terrace, no draperies, no rocks in the pool. Nothing precious. No extra things," she says. In short, she fancied a place where the grandchildren could spill their juice. Her husband, a retired trial lawyer, wanted their house to convey a sense of strength and permanence while embracing their active outdoor life.

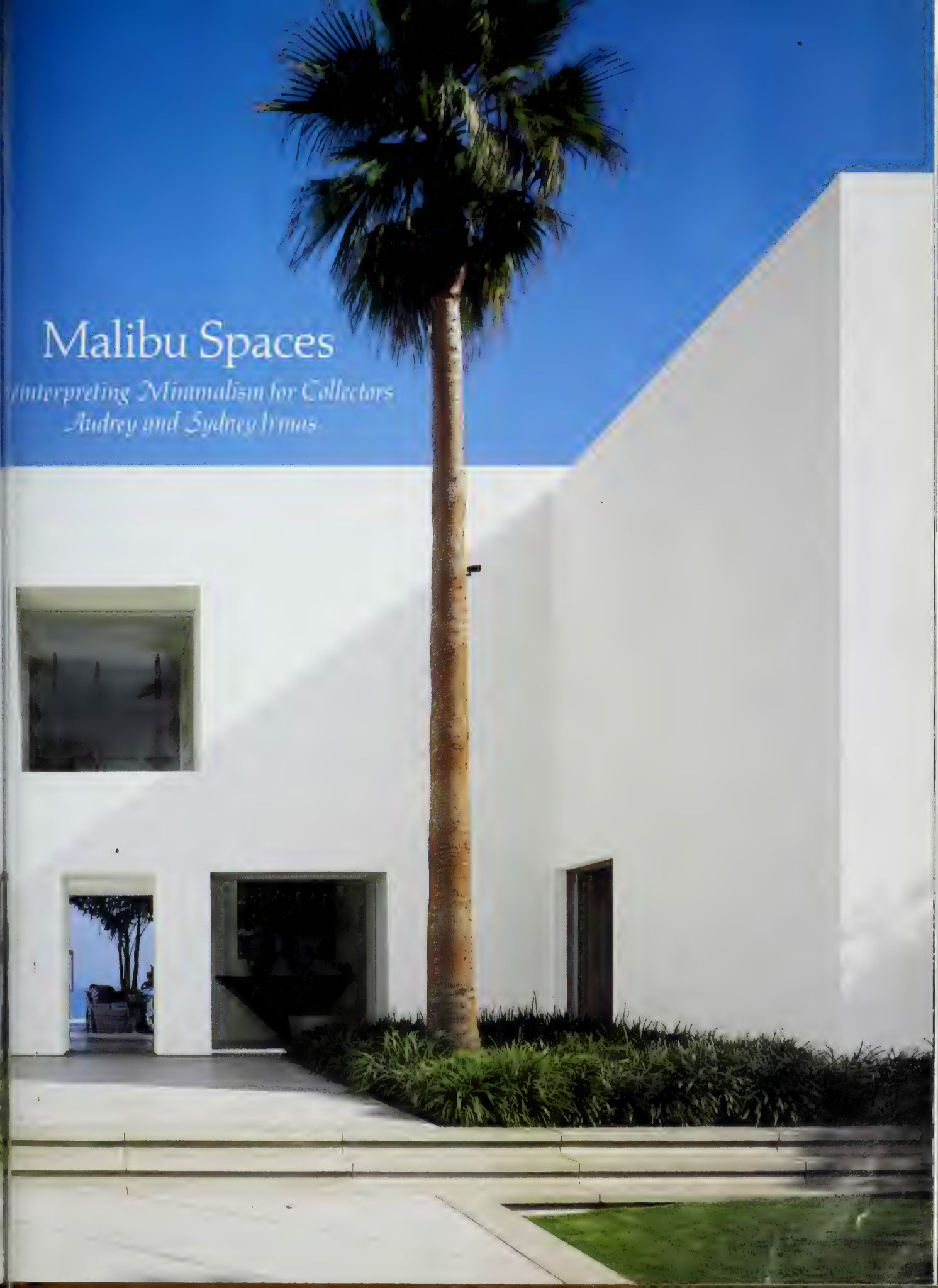
If it were simply a question of realizing a hardy, pretty place at the shore, then a stock good-taste design would have been easy to achieve. But the Irmases, whose collection includes works by Joseph Beuys, Barbara Kruger, John Baldessari, Eric Fischl and Edward Ruscha, sought a residence that was as thought-provoking as their art. "We wanted to do justice to the site," Audrey Irmas says, "to create a house that belonged to the beach."

Maximizing the luxurious swath of oceanfront while conforming to a coastal commission guideline that required the house to occupy the footprint of the existing structure, architect Jack Lionel Warner fashioned an assertive, sculptural presence.

Most houses in the colony, sited



"I wanted a house that was clean and minimal but not high tech," says Audrey Irmas of the beach house she and her husband, Sydney, share in Malibu. The bold, angular façade, designed by architect Jack Lionel Warner, is punctuated by palms. Geometric windows highlight part of the Irmases' contemporary art. "It's not at all delicate," says Warner.



Malibu Spaces

Interpreting Minimalism for Collectors
Audrey and Sydney Irmas







CEDING PAGES AND COVER: Glass pocket doors offer a view of ocean from the immense living and dining room. *For Example*, 1987, ohn Baldessari, is at right. OPPOSITE: Barbara Kruger's 1985 photo- oh *We Are Obliged to Steal Language* is mounted in the bar alcove. On granite bar top, a small Japanese bowl is shown with antique bowls n the Philippines. The low table, designed by Mimi London using uce timbers from Montana, holds an amethyst geode from Brazil an antique stone grinder that was made in the Philippines.

"It's relaxed but striking—a very easy house for entertaining," says interior designer Judy Wilder. "The Irmases meant for it to be a get-away place, but they like it so much that they're thinking of making it their main residence." BELOW: Robert Cumming's *Two-Eight Eighty Eight*, 1988, hangs above the fireplace in the living room. The textured Japanese fabrics, used for pillows and slipcovers throughout the house, are from Mimi London. Sand-colored concrete floor tiles enhance the sense of unity with the outdoors. Canvas floorcovering, J. Robert Scott.

The Irmases sought a residence as thought-provoking as their art.







low on the land, have what's discreetly called "an intimate relationship with the sand." The Irmas residence needs no such euphemism. Constructed atop a good six feet of crushed rock, it delivers a smashing, constant view of the surf. The perfect vantage point is so subtly achieved one would never dream it man-made. "Theatrics is a serious science," project architect Timothy Steele says.

With a thirty-two-foot-high living room, four-foot-thick walls and yards of bleached Montana spruce, the house might have read as imperious, serious and cool. But then there's the clever dialectic of the interior design: Furniture, fabrics, artifacts and art all exhibit what sculptor Eva Hesse called the mark of the hand.

Designer Judy Wilder had worked with the Irmases on two other residences and knew their propensity to push formal boundaries, to prefer the complex and spunky to the safe. Like the artists they collect, the Irmases steer clear of the decorative and the cute. "Pretty pictures are wallpaper," Audrey Irmas says. "I'd prefer to walk by a plain wall any day."

While drawn to minimalism, to a palette of black, white and gray, the couple wanted nothing to do with the aloof or the high tech. Wilder's strategy was to flood the house with texture. Precast concrete tiles, buffed like a hardwood floor to expose the sand within, line the floors both inside and out. Highly figured contemporary Japanese hand-washed jacquards, newly

OPPOSITE AND COVER: Edward Ruscha's oil, *Nothing Landscape*, 1987, is displayed in the dining area. "We looked for sculptured furniture—things that would be good for the beach but were also pieces of art," says Wilder. The dining table is made of etched glass and steel; side table, foreground, is constructed from the trunk of a Montana spruce. Atop it is a wooden spoon with a bowl carved from a Colorado boulder. "There's nothing really pretty there," says Audrey Irmas (above left, with Sydney). "I prefer natural, handcrafted materials—wheels, rocks, old boxes, cams and cogs." BELOW: In the library, above one of the sofas, is a 1986 untitled work on paper by Charles Christopher Hill. A fishing basket stands on the rough-milled spruce table. "Our challenge was getting the Japanese-influenced furniture to scale," says Wilder.



"It was important for the Irmases that their grandchildren be able to go anywhere in the house and that their guests feel welcome there," says Wilder. LEFT: David Hockney's serigraph *Parade*, 1981, hangs in the kitchen. Antique Japanese baskets and sun hats adorn the shelves.

"With all the natural materials, the house is light and bright with a warm feeling to it," Wilder says. BELOW: A 1988 Robert Mapplethorpe portrait of the Irmases' daughter, Deborah, is above a Japanese basket in the master bedroom. By the window is a Jasper Johns lithograph. The birch bed, designed by Mimi London, was inspired by Japanese temples.







"I wanted to simplify," Audrey Irmas says. RIGHT: A modern calligraphic screen that the Irmases discovered in Japan is framed by black-granite slabs in the master bath.

imported from a traditional weaving village by designer Mimi London, became the lingua franca throughout the rooms. The eccentrically vivid cottons, wrapped, stretched and layered over couches, pillows and chairs, combine the avant-garde and tribal with the functional.

"The Japanese government gave these former obi weavers a computer so they could do much more complicated designs. The texture is different from any other fabric I've worked with. It's so alive you almost have to sculpt with it," London says.

The Irmases commissioned London to design a collection of pieces inspired by her frequent trips to Japan. Judy Wilder paid close attention to translations of scale and materials. "Traditional architectural elements and antique pieces had to be rethought for a California oversize house," she says. The Japanese aesthetic of finding grace in the organic is visible in the bedside tables made from great slabs of rough-hewn Montana spruce. The master bed, kin to a temple gate, was conceived in white birch.

Just as many of the artists in the couple's collection play at the edges of genres, so the Irmases question the boundaries between architecture, design and art. What's the relationship between a folded acid-etched steel Gregory Higgins table, a Jenny Holzer inscribed bench and an iron-edged timber table as cool as a Minimalist work? What's the distinction between an Eva Hesse and a Nigerian bride's piece?

The Irmas residence appraises the line between the high style and the witty too. A tree of sun hats and a cache of potions turn one wall of the kitchen into a California version of a New England mudroom. The lawn,

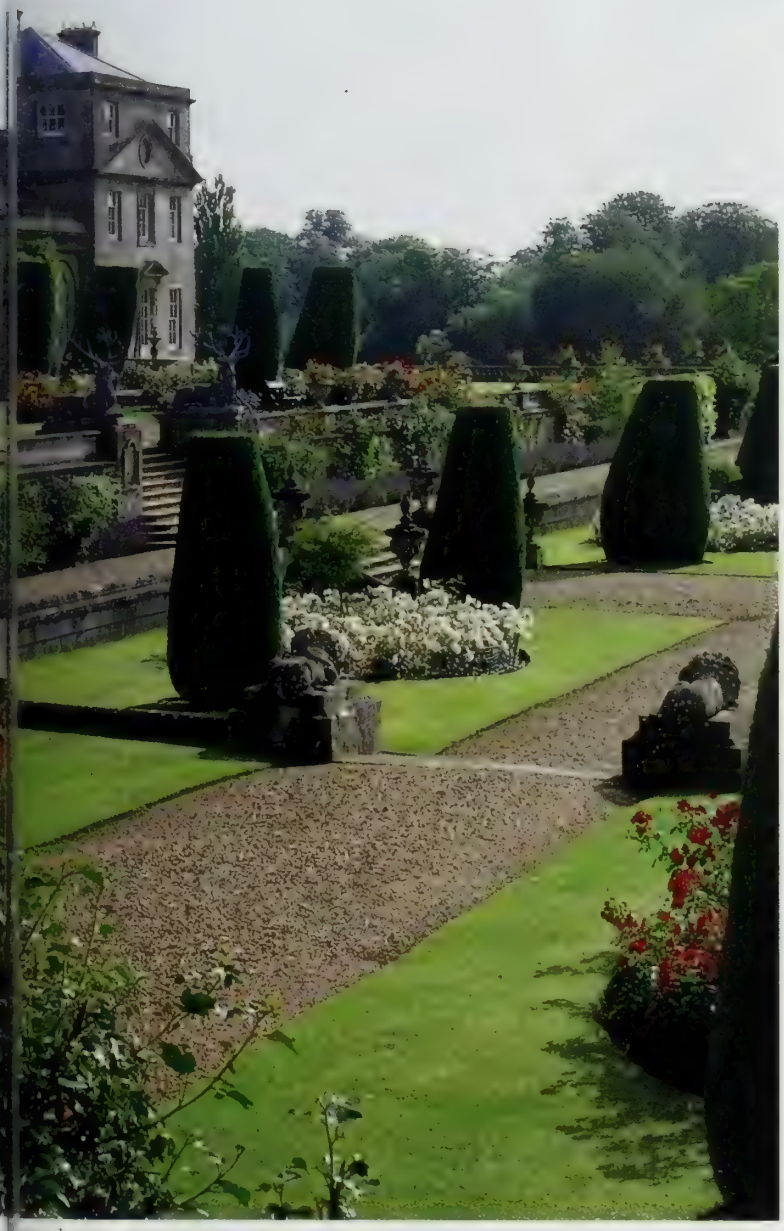
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England's Bowood House

The Evolution of a Family Legacy in Wiltshire





Though the main house was demolished in 1955 to preserve the estate as a family residence, Bowood House in Wiltshire is noted for its art collection and Robert Adam façade. ABOVE: The earl of Shelburne, a descendant of the original owners, works tirelessly as president of the Historic Houses Association to ensure that houses such as Bowood remain in private hands. Lady Shelburne, an interior designer, is refurbishing much of the house.

THEY MEASURE TIME differently at a place like Bowood—not in hours, days or even years, but in decades, generations and centuries.

"Every tree that Capability Brown planted in the eighteenth century has its replacement growing nearby, ready to take over in a hundred years' time," says the earl of Shelburne, whose family has owned and maintained the Wiltshire estate for more than 220 years. "Any repairs to the house must be to the very highest standard. Otherwise I am only building up problems for my grandchildren some day."

INTERIOR DESIGN BY FIONA SHELBURNE
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

ABOVE LEFT: A Robert Adam façade distinguishes the Diocletian Wing. The pedimented entrance leads to the Orangery—now the picture gallery—which contains part of the Lansdowne Collection of paintings and sculpture. An extensive park, laid out chiefly by Capability Brown, surrounds the house. The gallery, library and grounds are open to the public from April to November.

Today the family residence at Bowood occupies what were originally the estate offices and the stable wing. In the alcove of the front hall is *Portrait of a Monk*, a work attributed to Titian. At left, Veronese's *The Mystical Marriage of St. Catherine* is displayed, while at right is an oil on panel by Garofalo. Atop the painted wood tables designed by Robert Adam are busts by William Brodie and William Theed, Jr., and Minton Parian ware figures that date from the mid-19th century. A pair of Directoire bronze-and-ormolu ewers are set atop the mantel.

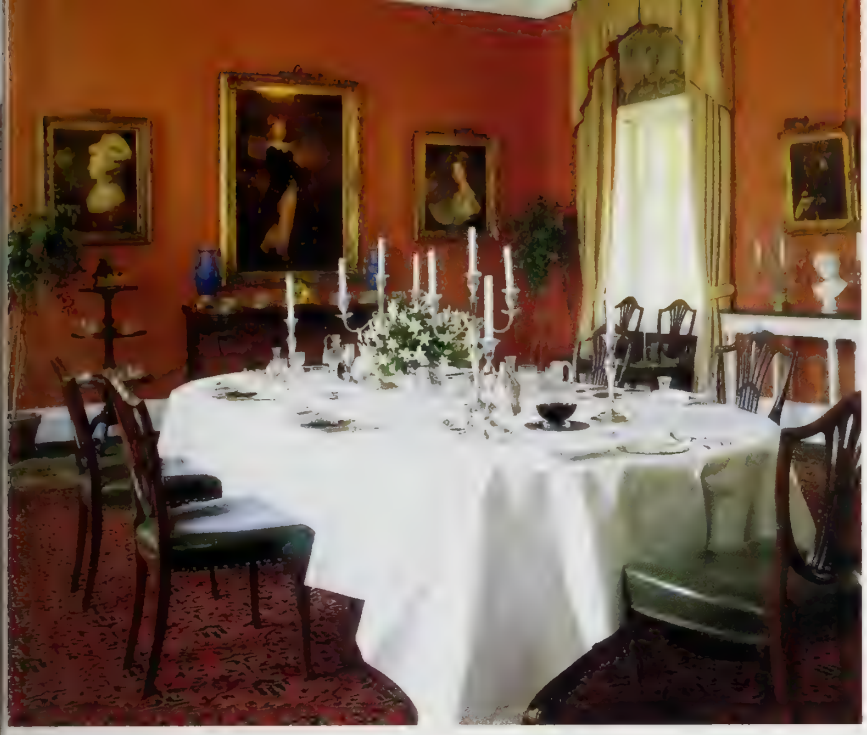






His concern was that Bowood be a family home.

Pier Francesco Mola's *Rest on the Flight into Egypt* stands on the easel in a corner of the drawing room, which was originally part of the mid-18th-century offices at Bowood, designed by Henry Keene. Two new windows were added to the east wall, at left, when the Big House was torn down; the ivory damask wall and window hangings by John Fowler date from 1955. A Louis XVI parquetry bonheur du jour by Pierre Denizot is set against the wall at right. On mantel, left, is one of a pair of Louis XVI Sèvres vases. The carpet is an Empire-style Savonnerie.



ABOVE: Arrayed in the dining room are ancestral portraits. On rear wall are, from left, a Sir Joshua Reynolds oil and two works by George Romney; John Linnell's portrait of the fourth marquess of Lansdowne is seen above one of a set of four tables designed by Robert Adam. Lady Shelburne repainted the walls and added new draperies. Grisaille over window by Zucchi.



ABOVE: In Lord Shelburne's study, David Roberts's *Saint-Gommaire Cathedral, Lierre* is flanked by Gainsborough's portrait of the second marquess, left, and *First Communion* by Charles West Cope. The 18th-century cylinder-top desk belonged to the first marquess. Books on trees fill the room—a testament to the earl's interest in dendrology and conservation.

The future is always in debt to the present, and that was never more clear than just after the Second World War, when the Big House stood empty, riddled with dry rot, its Robert Adam façade crumbling. It had been used as a grain store and a troop station, and the ravages were heavy. Saving the house would mean losing everything else. The eighth marquess of Lansdowne worried long and hard, and with great regret decided that the Big House must come down.

It was a question of cutting away what could never live again to ensure a future for the rest. Any who would criticize the decision should judge kindly, remembering that those were days of survival tactics. His concern was that Bowood remain, as it was intended, a family home.

The Diocletian Wing, which includes the Orangery, drawing room and library—all with a fine Robert Adam façade—was not demolished, and in 1955 the marquess made a new home from the rooms edging the courtyard behind it.

He gave the rooms, formerly modest estate offices, a presence appropriate to their new purpose with architectural details salvaged from the Big House. The arrangement was sensible, manageable and comfortable; the views of the lake were grand, and the Little House, as they called it, became the family residence.

In 1972 the eighth marquess of Lansdowne gave the estate to his son, the earl of Shelburne, who lives there today with his family. It is Lord Shelburne's continuing definition of a historic house in the twentieth century that makes Bowood what it is today—not just surviving, but buzzing with life.

Lady Shelburne, too, is part of a new era at Bowood as, with infinite tact and care, she gently brings a little revival to rooms that had not been touched since 1955.

Fiona Shelburne, who met her husband when she came to the house to give advice on color for some new exhibition rooms, is a decorator who chooses sometimes not to decorate.





"Much as I love it," she says, "other things are more important. Nobody wants a big upheaval. Houses like this need to evolve, and the best changes are the ones nobody notices.

"I put a new chintz sofa into a sparse sitting room," she remembers, "and several people commented that the room was more comfortable, but they couldn't quite think why. And I convinced my husband that the draperies in his study really were in tatters, but he agreed to new ones only on the condition that they be exactly like the old.

"We did repaint and put new draperies in the dining room," she continues, "but that was a necessity—the tub had overflowed in the boys' bath above. But the master bedroom and dressing room were the only rooms where I felt sure about making any sweeping changes."

Lady Shelburne redecorated the master bedroom and dressing room with what she describes as "a favorite chintz that was being developed from an old document when I was working at Colefax & Fowler. I remember that as each color sample came through I got more and more excited, until I couldn't wait to see the finished fabric."

The chintz is in place now, a tribute to her English talent for making the new look as though it has been happily in place for years. She may see to a few more of the other bedrooms next year, but there's no hurry. The house has time.

The Shelburnes plan house parties for May and June, when the rhododendrons are in bloom, and they join their guests for long afternoon walks in the woodlands.

After dinner they might use rooms that are open to the public during the

The library was built in 1768 by Robert Adam and redesigned by C. R. Cockerell in 1822. Below the Neoclassical ceiling decoration, which dates from 1842, is a collection of Wedgwood black encaustic decorated vases. On the easel at rear is H. D. Hamilton's circa 1765 oil of Colonel Isaac Barré, a friend and confidant of the first marquess of Lansdowne, who was the British prime minister from 1782 to 1783. Over the mantel, originally in the drawing room of the Big House, is François-Xavier Fabre's oil of the second marquess. Bronze candelabra are William IV.







ABOVE: "Nobody knows why the tub has always stood in the middle of the dressing room with a writing desk next to it," notes Lady Shelburne, who redecorated the room using an old document chintz from Colefax & Fowler. Standing before the lyre-legged writing table is a late-Sheraton armchair. Carpet is by Colefax & Fowler.

day, leaping the guard ropes in the library to show a friend a book of photographs by Julia Margaret Cameron or going through to the gallery to see the paintings that went to the "Treasure Houses of Britain" exhibition in Washington.

Lord Shelburne's four grown children return for weekends; they telephone on Friday afternoon to say that they'll be bringing along extra friends, more beds are made up, and family life rolls on.

In summer, the sounds of tennis balls and swimming are heard from the walled gardens, and there is always the sound of the chapel clock striking in the courtyard, "just like at an Oxford college," says Lady Shelburne. On quiet evenings, when just the two of them are at home, they are

continued on page 264

LEFT: The four-poster in the master bedroom was fashioned using two posts that Lady Shelburne uncovered in a barn on the estate. The chaise was also found in the barn, where it had been home to a family of mice. From the linen room at Bowood are the table skirt—which had been folded there since the turn of the century—and the bedcover. Portrait at rear is by John Linnell. The family dogs, Ordie and Tay, are stretched out on the floor.

Believing that a vacation house should be kept simple yet sophisticated, Thomas Britt designed a Colorado residence, set amid mountains and woods, incorporating earth tones and a consistent emphasis on natural materials. The house, which belongs to a midwestern couple, was purposely "not filled with antiques," the designer points out. BELOW: A 19th-century carved wood figure of a saint from the Philippines stands in the entrance hall. Blue-and-white Moroccan urns are displayed atop the marble-and-bronze console tables.



Colorado Spirit

Infusing a Southwestern-Style Vacation House with Bold Sophistication

INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY JAIME ARDILES-ARCE

BELOW: The house is arranged on two levels, with dramatically cutout interior walls, as seen in the gallery. "We didn't have to do too much editing with the architecture," Britt explains. To underscore the house's southwestern style, the designer used Mexican tile floors, stucco and bleached wood throughout. FOLLOWING PAGES: In the living room, quilted terra-cotta-colored fabric from Thailand establishes a striking counterpoint to the neutral shades of the walls and ceiling. The bronze animal figures on mantel are African.







YOU WOULD THINK vacation houses would be a cinch to furnish. After all, by definition they imply a casual, looser way of living. They're usually not the place for silks and damasks, or for pelmets and passementerie. Save all that for the main residence.

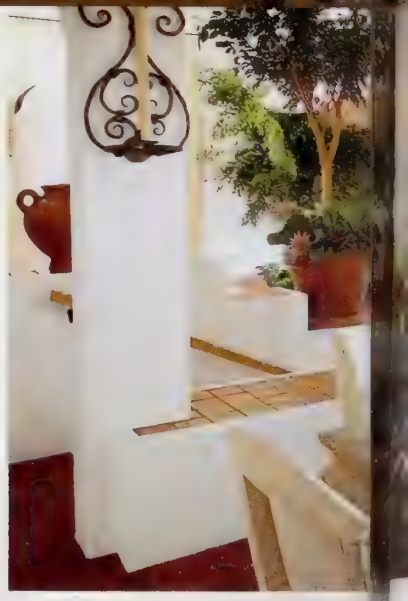
Thomas Britt's clients certainly felt that way about their Colorado house. The designer had already done their house near Kansas City in a more traditionally formal manner (see *Architectural Digest*, August 1985). For vacations the couple, who enjoy outdoor activities and entertain friends and family (including grandchildren) frequently, wanted something easy to maintain. "They were thinking of a house where kids and guests could run freely about," Britt explains.

Nevertheless, a vacation residence must offer a certain elegance for more elaborate occasions. Its emphasis on comfort doesn't mean it has to be sloppy. But designing with that balance in mind is not always easy.

The Colorado house itself was new, built in the contemporary Southwest adobe style. Because its open plan, arranged on two levels, encompassed 9,000 square feet, more or less, the interior design was crucial. This might not be the right setting for Louis XV fauteuils, but it could also be argued that certain kinds of modern design would look too lightweight in these spaces. And either down-home-adobe or high-hacienda interiors risked verging on the corny.

With its massive stepped and cut-out interior walls, slanted ceilings and horizontal bands of glass stretching around the perimeter, the sprawling house demanded big and bold furniture and accoutrements. As anyone familiar with Tom Britt's work knows, figuring out how to be big and bold is the last thing the designer needs to do.

Britt outfitted the living room and master bedroom with capacious banquettes, large rectangular ottomans and wide, softly curved chairs. The lines of the seating are smooth and clean, softened by the quilted cotton upholstery. The built-in furniture melds with the architecture, while the placement of sturdy ottomans and chairs partitions the spaces and directs the flow of movement. "I created two conversation areas by the fire, and placed one long banquette by the window, for the view," explains the designer. "But the seating



RIGHT: In the simply furnished dining room, tin-glazed pottery bowls and large glass goblets from Mexico are arranged on the antique Thai table, versions of which Tom Britt used in the living room. "All the draperies are made of handmade cotton from India, procured by the rajmata of Jaipur," he notes.





can also be rearranged into fewer conversational groupings."

The seating, with its muted terra-cotta upholstery, acts as the basic horizontal axis by which all the spaces are unified. In the living room, the horizontal emphasis is reinforced by two long low tables from Thailand, one aligned with the window banquette, the other placed next to the fireplace. The tables' massive size adds to the effect: "You can sit, dance, eat on them," Britt claims. "The ashtrays are the size of normal end tables."

BELOW: An elaborately carved 18th-century Spanish Colonial statue of the Madonna and Child stands alongside a Spanish Colonial-style oil in the master bedroom, which opens onto a courtyard. Britt designed the four-poster and side tables of bleached and pickled oak. Bedcovering from Brunschwig & Fils.



Most of the decorative objects are equally stalwart in scale. Many, including the terra-cotta jars, Moroccan urns, Spanish Colonial wood statues and tall indoor trees, have the proper heft and the bold contours to punctuate the flow of open spaces or, obversely, dramatize the wall planes that enclose them.

If the entire setting were anchored only by these weighty, blocky or rotund forms, the overall effect might be leaden and monotonous. But a visually arresting counterpoint is established by the large, energetically linear objects mounted on the walls of the interior. The spiky horns rising above the fireplace, and the sinewy wrought-iron sconces hanging nearby, are two of the most noticeable examples in the living room.

In the same dramatic manner, the four tall posts of the oak bedsteads that Britt designed for the bedrooms project upward to emphasize the high-ceilinged spaces. Like the horns or the trees that touch the ceiling in the living room, this vertical thrust provides a fitting antidote to the horizontal emphasis of the seating, beds and tables elsewhere.

The architectural character of the house is as important to the overall unity of the ensemble as the furnishings and objects. The earth-toned Mexican tile floors, the bleached wood ceilings and the white stuccoed wall surfaces deliberately assert their own material nature.

The result is an environment that is evocative of the Southwest but not literally imitative of its decorative traditions. The orchestration of the interior spaces through the use of large-scale pieces, changing textures, a limited color palette and a few well-chosen objects creates a distinctive setting. Or as Tom Britt puts it, "We kept it simple but sophisticated, if you get the picture."□

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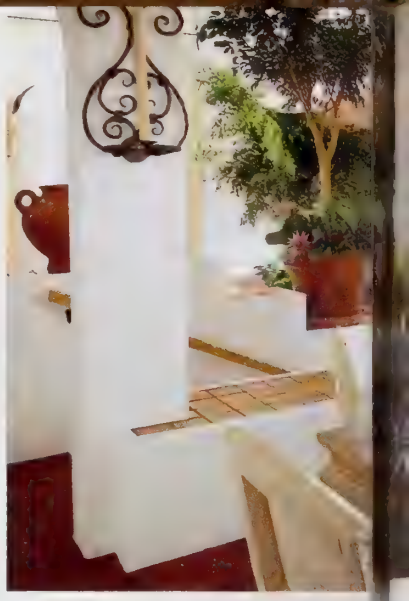
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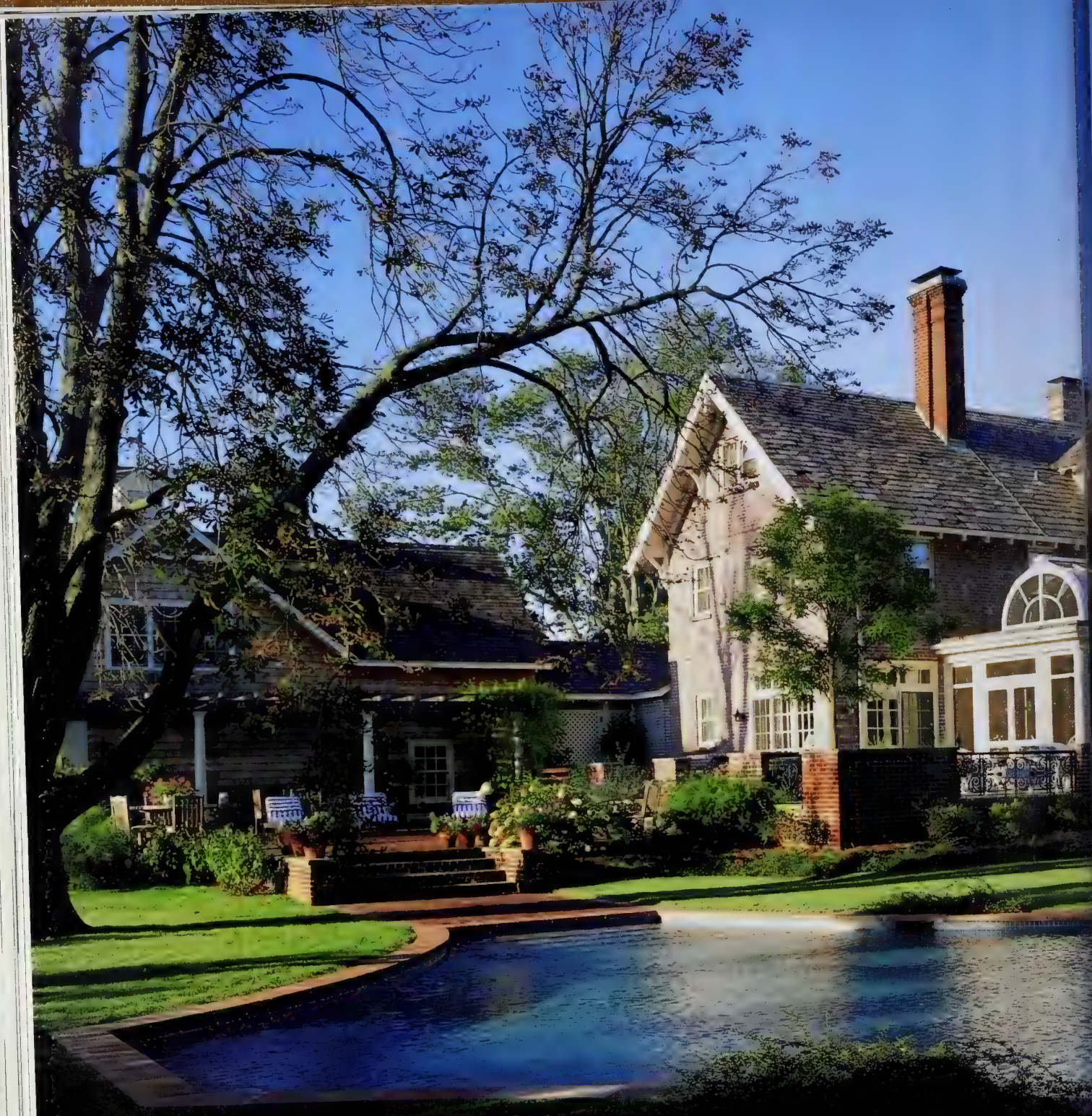
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Southampton Character Study

Updating a Historic Summer Estate on Long Island

INTERIOR DESIGN BY MARY MEEHAN TEXT BY JOHN TAYLOR PHOTOGRAPHY BY FELICIANO



"We wanted to go with the spirit of the house, and make it lighter and brighter," says Mary Meehan of the year-round weekend house in Southampton she designed for Bruce and Joann Hackett. The circa 1913 brick structure, unusual for the Hamptons, has been updated with a Shingle Style addition and a sun porch.

ONE OF THE original summer estates in the historic village of Southampton, Long Island, Bruce and Joann Hackett's year-round weekend house is an imposing three-story structure with a walled garden, towering chimneys and generous eaves. But when they bought the place in 1987, it was also dark. The circa 1913 house had been built at a time when people sought to keep their homes cool in the summer by blocking out the light and warm in the winter by sealing off the wind. Its exterior brick walls had aged to a morose shade of brown. Compounding the problem was the dark wood paneling in all the main rooms on the first floor. Designer Mary Meehan says she found it "very depressing."

In fact, the house was potentially so depressing that before the Hacketts closed on the property they had Meehan, a longtime friend, look at it. "I wanted to make sure there was hope," says Joann Hackett.

Meehan thought there was, so the Hacketts closed and the designer set to work. With the architect Richard Sawicki, she cut through walls and installed large French doors, some with leaded-glass panes, in the living room, dining room and kitchen.

She also built a spacious sun porch off of the kitchen and topped it with an arched glass roof. The glass roof allows light to reach the interior and provides the Hacketts with one sun-drenched room that opens onto the outdoor terraces and pool. In warm weather the Hacketts use it for just about everything. "It's the summertime living and dining room," explains Joann Hackett.

The sun porch, carried off with a certain postmodern dash, has the added effect of making the house seem less bulky and imposing. "Before, it was

FOLLOWING PAGES: A 17th-century English still life with birds hangs above a Brunschwig & Fils sofa in the living room. Imari-patterned Spode ironstone from Kentshire Galleries is displayed in the *faux*-bamboo-trimmed bookcase. Mike Bell Victorian club chairs, covered in Clarence House fabric, flank an Edwardian-style low table from Sotheby's. The ottoman, from Baker, is upholstered with Stroheim & Romann fabric. Stark Persian carpet.


YOUR FRIENDS AND MINE





"The idea was for the house to look as though they'd lived there for twenty years," says the designer. The dining room features a Chippendale-style table from Newel Art Galleries. Above it is a chandelier from Nesle. Over the 17th-century-Dutch-style sideboard is a turn-of-the-century Italian still life. Chair fabric from Lee Jofa; drapery chintz, Brunschwig & Fils; trim, Scalamandré. Stark carpet.

just a big square box," says Meehan.

Sawicki and landscape designer Elise DeBoeck Deans further softened the silhouette of the house by building a Shingle Style garage and an arbor, adding a swimming pool, and planting holly trees and other greenery.

Meehan, in the meantime, had begun to attack the oppressive wood paneling. "That," she maintains, "was the single biggest job for me." The designer had the paneling in the library and the living room bleached to a warm honey-ash color, and had the paneling in the dining room and entrance hall pickled. The result is a pale wash that leaves the grain of the wood visible and makes the two rooms feel light yet substantial.

Despite all the money that had originally been lavished on paneled walls and beamed ceilings downstairs, the top floors of the house were surprisingly barren. "It was a typical nineteenth-century situation," Meehan laughs. "Everything impressive was downstairs. Upstairs had nothing."

She and Sawicki set out to reconfigure bedrooms, add baths and closets, and install moldings. While the construction was taking place, Meehan and her clients selected furnishings that captured a turn-of-the-century spirit. "I wanted it to look as if my grandmother had lived there," says Joann Hackett.

That meant doing it differently from most of the houses in the exclusive seaside resort. "This is not a typical vacation house in Southampton," Meehan observes. "There are very few brick houses with paneling and leaded-glass windows in the village. It's a heavy, strong house, and it needs that kind of furniture. You couldn't put in the white painted furniture that you see in a lot of Southampton houses. It needed things with



"The house has a family feeling to it, and it's usually filled with people," Joann Hackett says. "We knew it was a place where we could raise our children." A copper samovar stands on the country French–style table in the kitchen. André Bon blue-and-white toile adorns the lampshades of the circa 1900 chandelier; chair cushions are covered with Schumacher check; toile valance from Cowtan & Tout.

guts, things that have character."

But because it is a weekend house, a place meant for relaxation and fun, the Hacketts did not want to burden it with a lot of look-but-don't-touch antiques. The solution: period furniture or replicas that are sturdy rather than frail, interesting rather than fabulous, eclectic rather than uniform. "I don't think any two things in the living room are from the same period," Meehan says with a smile.

The mood is lighthearted. Meehan felt she had to avoid somber furnishings that would reintroduce the dark undertone she had worked so hard to banish. "We wanted pieces that were whimsical and amusing," she says.

The centerpiece of the living room, for example, is a Georgian-style bookcase made of pine boards with turned *faux*-bamboo trim. Nearby is a wide ottoman covered with a tufted tapestry and bearing a skirt of fringe. Scattered throughout the room are several overstuffed Victorian chairs with elaborately curving armrests that Meehan bought and had reupholstered.

Meehan calculates that there are eight major fabric patterns in the living room. And that's not counting the pillows or the chintz and linen slipcovers used in the summer to further brighten the room. "I decorate using a lot of different patterns," she says. "If it was all the same, it would be boring. But you don't want it to be so different that it jars the eye."

There are even more patterns in the main guest room than in the living room—Meehan counts ten all together. "They're all a variation on a theme," Meehan points out. Ten different chintz patterns. You could call it sumptuous. You could call it theatrical. You could even call it dizzying. But under no circumstances could you call it dark and depressing. □



"I wanted to make the house look as it could have at the turn of the century," says Meehan. ABOVE: The main guest room is awash in patterns. Victorian chair from Sanderson; a mirror from Agostino Antiques is reflected in the cheval glass. Wallcovering and fabric for draperies, dust ruffle, canopy and throw from Clarence House; canopy lining from Schumacher; Scalamandré floorcovering.



'They like to spend a lot of time outside," says he designer. RIGHT: A terrace overlooking he pool and walled garden is paved with slate.



"It's a large house but very intimate," says Joann Hackett (left, with Mary Meehan on the sun porch). "And we can have either an outdoor barbecue or a black-tie dinner comfortably."

Meehan and her clients selected furnishings that captured a turn-of-the-century spirit.





Manoir le Pontif, a 17th-century house in Normandy, is being restored by Baron Gérard de Waldner, and his Brazilian-born wife, Silvia (right), with the assistance of designer François Catroux. ABOVE: Turreted outbuildings form a courtyard and entrance.

"It was marvelous working with Silvia," says Catroux. "Her taste is instinctive. That, along with her innate confidence and gaiety, was an inspiration to me."



Manoir le Pontif

Baron and Baroness Gérard de Waldner Restore a 17th-Century House in Normandy

INTERIOR DESIGN BY FRANÇOIS CATROUX
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE

LONG BEFORE YOU GET THERE, you can see the glimmer of windows through the November mist. Then the outline emerges, little by little: a once moated and protected manor house, ennobled by a pair of pavilions built during the reign of Henry IV to form the entrance and courtyard. You have arrived at Le Pontif, in the French region of Auge, which in turn is a part of that area loosely referred to as Normandy.

"They've been that way pretty much since the beginning," observes Baron Gérard de Waldner of the pavilions. Walking at some speed, he points out other salient features of the property: the ancient lime trees planted after the revolution and the six hundred apple trees in the surrounding orchards. And apropos of apples, he adds, "It'll soon be time for Calvados." As he turns into a huge field closely grazed by cattle and Suffolk sheep, he mentions, "The lamb, poultry, eggs and fish we eat here are all from the property."

In fact, Gérard de Waldner probably has enough



homegrown resources in his stronghold to withstand a lengthy siege, but for the time being, his main concern is to preserve the spirit of Manoir le Pontif, a house that is nothing if not redolent of history. The seventeenth-century residence has passed through a number of hands, including those of President Marie-François-Sadi Carnot. "The damp had caused a lot of damage over the years," continues de Waldner. "We set out to give the house a new lease on life. Apart from installing the basic

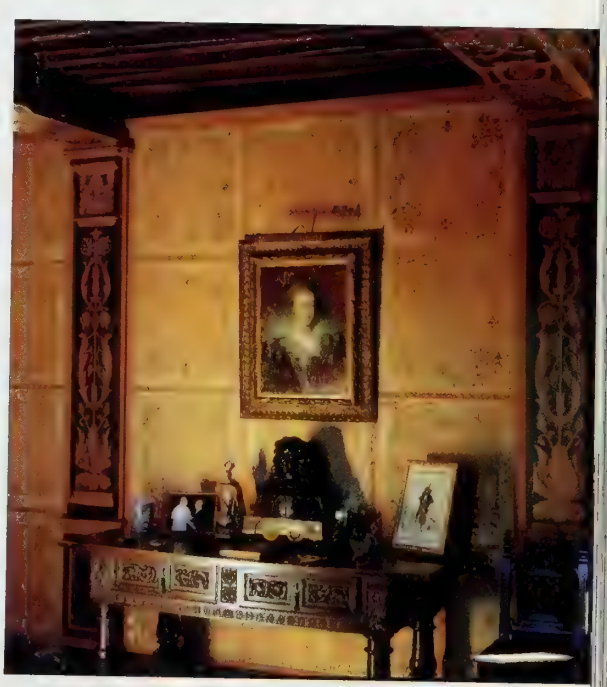
Burlap, stencil-painted in a document design to resemble cordovan panels of the Renaissance, covers the salon walls; the piers, pillars and beams have also been decorated in a manner typical of the era. Gilt woodwork ornaments the doors and overdoors. The 17th-century galleried cabinet—which displays late-19th-century Imari urns—has painted scenes on the drawers and doors.



LEFT: "Gérard de Waldner came across the magnificent 16th-century slate paving—which now covers the floor of the salon—in Burgundy," says Catroux, "and it has added a dimension of history to the room." Over the fireplace is a medallion of the baron's ancestor Vicomte Papillon de la Fête. Louis XVI's master of ceremonies, he was guillotined in 1789. An Aubusson fragment covers the sofa table.

BELOW: A portrait of Elizabeth of France by Frans Pourbus II hangs over a 16th-century table. The photograph at left shows Silvia de Waldner's father being received by the pope.

BOTTOM: *White Birds* by Dutch painter de Hondecoeter also hangs in the salon. The sofa fabric is based on a 17th-century pattern. Antique fabric fragments cover the pillows.





modern conveniences, with the advice of our friend François Catroux, we brought in painters, who did a really remarkable job on the salons."

In the course of the restoration, the damaged hangings were replaced by burlap stained with vegetable dyes as used in the eighteenth century, and after scrupulous research, the beams in the ceilings were repainted in the original style.

"The bulk of the work has now been done, but the task of breathing new life into a house of this quality is pretty much limitless," adds the baron. "Apart from anything else, the sheer architectural scope of the place offers unbounded possibilities: For example, my wife, Silvia, yearns for an orangery in the same style as the pavilions." The baron, however, is markedly less enthusiastic about her project for a swimming pool; at the moment he seems to prefer the silent motion of swans and ducks about his ponds to the anticipated rompings of houseguests.

For the main body of the house, François Catroux has contrived a decorative plan in which each room has an atmosphere that is distinctly its own while remaining part of a more general stylistic unity. The décor itself, though refreshed and modernized, looks as if it has remained inviolate for centuries.

"François was an enormous help in the renovation," he says. "His knowledge of fabrics played a tremendous part." Nearly all of them are based on Renaissance or seventeenth-century documents, by turns suggesting lavishness and warm intimacy.

Gérard de Waldner's family is one of the oldest in France, with records going back to the twelfth century, and not surprisingly, the baron himself shows a certain aristocratic familiarity with things like land, woods and gardens. A passionate devotee of the hunt, he is a frequent visitor to Ireland and Austria. When at home, he often walks around the estate with his Labrador, Pipe, indulging a deep love of nature doubtless inherited from his English mother, Baroness Louise de Waldner, a talented gardener.

Le Pontif's local village, Coquainvilliers, seems far removed from the social whirl, yet Deauville—with August races and polo matches—is only twenty minutes by car, and the Meautry stables and Haras de Reux, the property of David and Olimpia de Rothschild, are even closer. All these things bring the threat of invasion, which usually causes Gérard de Waldner to retire behind the walls of his for-



In the upstairs drawing room—typically furnished more elaborately than the downstairs salon—a document crimson brocade covers the walls and the backs of upholstered pieces. A carved Renaissance chimneypiece dominates the room, while two Dutch brass chandeliers illuminate the portrait of the duke of Mantua. A marble-topped table bears a 17th-century cassolette. Sofa and chair are Catroux's design.





The baron's main concern is to preserve the spirit of Manoir le Pontif.



tress, in the company of a small group of friends.

"Friends and family," says Silvia de Waldner, "are what make life in the country worth living. I'm a gregarious person by nature; I like to be surrounded with people. But I especially like being at home with my own family, which is something I've got more time for now.

"As a rule, we keep the number of guests down to a few at a time; my daughter, Maria Pia, who is twenty-three, invites her own friends; and we always allow for the playmates of Edouard, our son, who's four. Everyone seems perfectly happy.

"We've plenty of friends living close by," Silvia de Waldner continues, "so we visit one another and turn about. Gaby van Zuylen, David and Olimpia de Rothschild, and, of course, Marie-Hélène are our nearest neighbors. We share a taste for horses and golf; we also get together to play cards when it rains, which it does quite often around here. Or I settle down with a biography, or else I make the rounds of the local antiques shops with any guests who want to go. There are some really good dealers in the vicinity. Otherwise, I drive to the beach at Deauville with Edouard, if it's not too overrun with people. Above all, we're very keen gardeners.

"I'm happy on Mondays, back in Paris, when I think of the ritual boiled eggs that await us here the following Friday in front of our Normandy fire. I've also learned to love the cider we make from the apples on the property. I tell my friends that it's the healthiest thing they can possibly drink. In fact, the country has turned out to be a completely fresh and happy experience for me. I think Gérard and I really need it, as a counterbalance to the life we lead in Paris. Time passes quickly here, like the sun between two clouds, as we say."□

OPPOSITE: Neutral tones characterize the dining room, where English Renaissance Revival chairs are arranged around the 19th-century table. "Some scraps of fresco on the chimneypiece" inspired the "almost faded wall decoration," says Catroux.

OPPOSITE BELOW: In the guest bedroom, white-painted beams, a bright floral fabric and a Turkish kilim add to the informal mood. BELOW: The outbuildings once protected the house. One of two, at right, is being converted to a guesthouse.





Last summer, 25 years after she first danced with the Kirov Ballet in San Francisco, Natalia Makarova invited the entire company to join her, her husband, Edward Karkar, and their 12-year-old son, Andrei, at their house that overlooks the Napa Valley. LEFT: The Mediterranean-style house, completed in 1988, was designed by architects Charles Bass of San Francisco and Napa-based Robert Keenan.

OPPOSITE: With the collaboration of interior designer Richard Tam, Makarova created a sophisticated country retreat. Hanging from the living room's beamed ceiling is a French 18th-century rock-crystal chandelier. A Greek icon over the mantel is flanked by a pair of Venetian lanterns. In the foreground is an early-18th-century-style French *bureau plat* paired with a Louis XIV–style tapestry-covered chair.

ARCHITECTURAL DIGEST VISITS:

Natalia Makarova

TEXT BY ROBERT FIZDALE
PHOTOGRAPHY BY JOHN VAUGHAN

IN PRE-GLASNOST DAYS, when Leningrad's prestigious Kirov Ballet toured outside the Soviet Union, the dancers were rarely allowed to go to after-performance parties, and then only in small numbers under close supervision. Despite these precautions, the most luminous stars of the company—Rudolf Nureyev, Natalia Makarova and Mikhail Baryshnikov—would, in that order, all manage to defect.

Shortly after Makarova's 1970 defection in London, the ballerina was invited to join the American Ballet Theatre. When one of its tours brought her to San Francisco in 1971, a mutual friend introduced her to businessman Edward Karkar. Five years later they were married in San Francisco's Russian Orthodox cathedral. Over the years, she and her husband acquired a flat in London from which she could fly to her European performances; an apartment in New York (see *Architectural Digest*, October 1983) and a house in San Francisco provide a base for her American appearances. But when Makarova is asked which one she thinks of as home, she replies, "More and more I like to come back to California, to the house we built on a mountain near Mount St. Helena in the Napa Valley."

The Karkars' country residence combines the warmth of a Russian dacha with the spacious com-



CHRISTOPHER IRION





ABOVE: "We furnished the house with pieces we've collected over the years," says Karkar. A pair of Régence-style gilt fauteuils and upholstered sofas surround an Italian *pietra dura*–topped table with carved stone supports. French tapestries divide the living and dining rooms.

"The studio was my idea. I couldn't live here if I didn't have a place to keep in shape."

BELOW: French doors lead from the dining room to a terrace, where a mosaic-over-granite sculpture by the Soviet artist Zadik Zadikian, a protégé of Benjamino Bufano, stands sentry.





RIGHT: "My style is eclectic, but Edward loves Louis," says Makarova. A Louis XIV chandelier and an Empire bronze-doré wall light illuminate the *pietra dura* dining table.

fort of a western ranch house and—with its Fortuny fabrics, its Italian inlaid-marble dining table and its rock-crystal chandeliers—the luxurious glamour of a French country manor. In addition to the obligatory tennis court, there is an indoor swimming pool enclosed in glass and a dance studio that would be the envy of many a ballet school.

"The studio was my idea," Makarova says, "as I couldn't live here if I didn't have a place to work, to keep in shape. Since the house itself is a long rectangle, I designed it in the form of a half circle, then planted a semicircular row of birch trees outside." Like many Russian émigrés, she is nostalgic for the birch groves of her childhood. "When the Kirov performed in San Francisco in the summer of 1989, twenty-five years after I first danced with them here, things had changed completely. I was able to invite the entire company, all one hundred and fifty of them, from the leading dancers to the wardrobe mistress, to spend their free day, a Sunday, as our guests. And they were free to come!"

Of course, when Makarova defected, she became a nonperson in the Soviet Union, her name never to be mentioned. But that is beginning to change. In 1988 she made dance history and political history. Oleg Vinogradov, the artistic director of the Kirov, told her that he hoped she could be reunited with the company and dance with them in London that summer as a guest star. It was to be their first season in London since the fateful summer when she had left them. First, she met informally with some of her

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RIGHT: Towering Douglas firs, oaks and indigenous madrona trees provide shade for the wide terrace outside the living and dining rooms, which leads toward the enclosed swimming pool.



LEFT: Highlighting the master bedroom are the gilt post of a 16th-century-Venetian-style bed, a Greek icon and Irish mahogany chairs.



RIGHT: The indoor pool was designed to create an outdoor feel, with skylights, palm trees, and French doors that open onto the terrace.



Antiques: Javanese Batiks

Treasured Textiles Steeped in Indonesian History

TEXT BY AVIS BERMAN

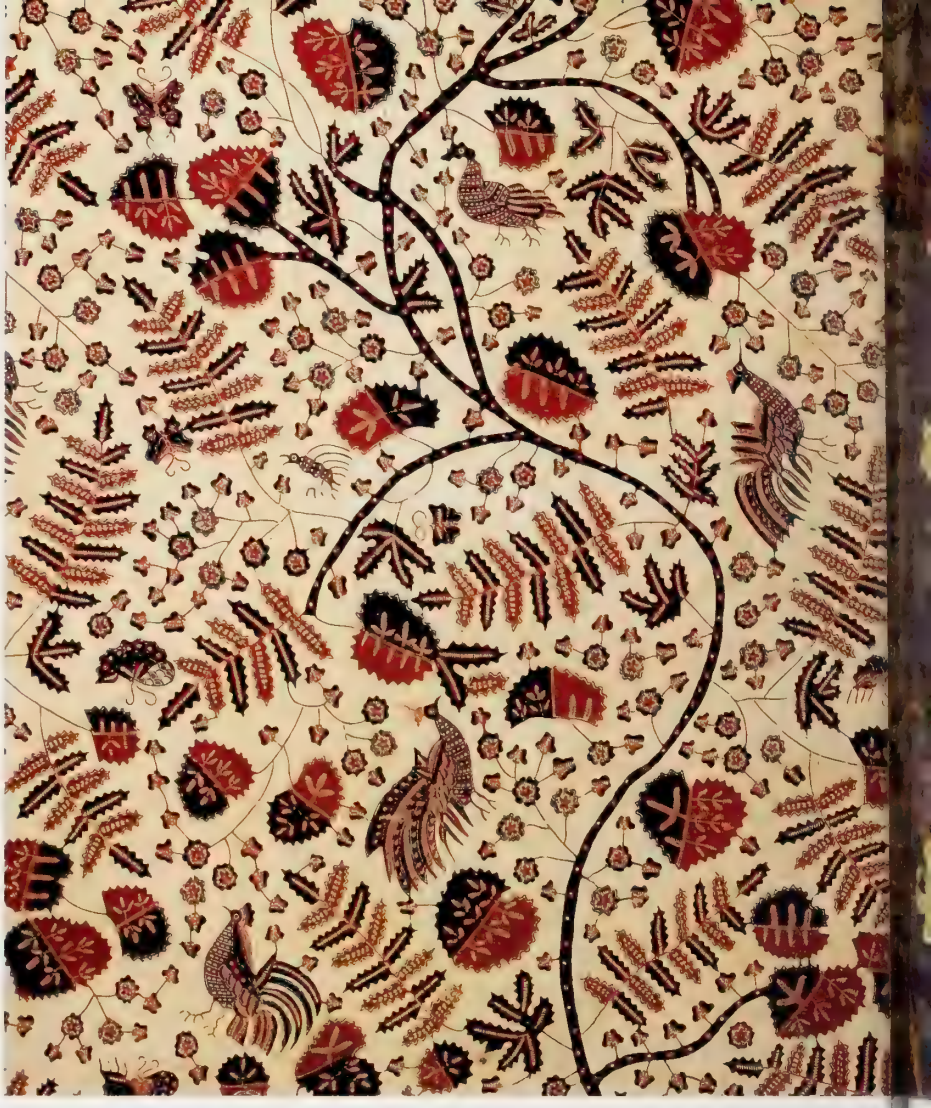


Endowed with complex patterns, symbols and rich colors, the Javanese batik often reflected the influence of Java's large European and Chinese population, but always maintained its distinct native identity. ABOVE: *Sarong*, Eliza van Zuylen, Java (Pekalongan), 1910. Cotton; 41″ x 79½″. Van Zuylen, who established a batik production compound on the northern coast of Java in 1890, took inspiration for many of her designs from Dutch horticultural books as well as from local tradition. Martin and Ullman Artweave Textile Gallery, New York.

THE MOST representative visual art forms of Indonesia are its textiles, which have long been valued for their originality, quality and range of expression. Among the most treasured and highly developed of Indonesian fabrics are batiks from the island of Java. Meticulously and minutely rendered by hand, the finest of these works, with their intricate patterns and vibrant imagery, demonstrate an astonishing commitment of labor, art and technique.

Batiks are also richly social fabrics, steeped as much in the history of Southeast Asia as in the deep reds, browns and indigos that permeate the cloth. The islands of the Indonesian archipelago stretch from the Indian Ocean to the Pacific, and they have been the destination of explorers, armies, traders and missionaries for hundreds of years. All of these influences and incursions have had an impact on the evolution of batik.

Batik, as it is classically understood in Java, means resist-dyed cloth. That is, before a piece of fabric (usually cotton) is dyed, the portions not to be colored are protected by a substance—typically, a coat of liquefied





FELICIANO

ABOVE AND TOP: *Kain Panjang*, Java (Lasem), circa 1880. Cotton; 41½" x 100". The Lasem batik, still produced today in the north coast region of Java, was famous for its finely delineated forms in deep red and blue on a light ground. Here, a repeating vine motif, reminiscent of the tree of life, is bordered at either end with a row of elongated triangular forms called *tumpal*. Believed to be related to growth and fertility, the ancient *tumpal* appears throughout Indonesian art and, less frequently, in architecture. Mohr Textile Arts, New York.



wax, but paste, starch and resin are also employed—that will be impervious to the dyebath. The wax resist is removed by scraping or boiling. The process is repeated several times, depending on the number of dyes involved. Thus the production of a batik by traditional methods is a lengthy one. The amount of time and skill lavished on a textile is a recognized part of its value.

In the application of the resist lies the art of the batik. Some scholars trace the origins of the word *batik* to the Indonesian word *tik*, meaning "dot" or "speckle"; *ambatik*, the verb form, is defined as "to write" or "to draw." The etymology is apt: The finest handmade batiks are nothing less than superb examples of freehand drawing with wax. With these *tulis* (hand-drawn) batiks, the wax is applied to the cloth with a tjanting, a pipelike copper tool with one or more spouts. Native to the island, this invention allowed the Javanese to create the thin lines, complex patterns and tiny details uniquely associated with their traditional batik.

The tjanting imposed greater control and discipline on the artisan, but



ABOVE AND TOP: *Kain Panjang*, possibly Eliza van Zuylen, Java (Pekalongan), circa 1920–30 . Cotton; 41½" x 92½". Among the various forms of traditional Javanese clothing is an ankle-length skirt cloth called a *kain panjang*, or long cloth, which is here distinguished by a *pagi-sore* design. Literally "morning-evening," the *pagi-sore* batik is divided in half by two different patterns—one composed of light colors, the other of dark—so that depending on how it is wrapped, the garment can be worn in day or evening. Jonathan Hope, London.





it also led to an enhanced freedom of design. The flexibility of the instrument encouraged the flowering of a new and seemingly infinite number of signs, symbols and lines.

Artisans used the tjanting like a pen to etch fine lines, create images and shade in larger areas. That said, it is not so easy to draw, for wax is by no means as user-friendly as ink or pencil. Wax must stay at a certain temperature to maintain the right consistency, so the batik worker must tend a fire and a pot full of molten wax. In between drawing, the artist constantly blows into the spouts of the tjanting to prevent the wax from solidifying. Furthermore, care must be taken that the tool not touch the fabric. An accidental burn could ruin all the previous work; an accidental blot must be scraped out.

Accordingly, *tulis* batik demands intense concentration as well as outstanding creative ability. To execute the most refined patterns, even the breathing must be strictly controlled. Because of the discipline and delicacy of movement required for mak-

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ABOVE AND OPPOSITE: *Kain Panjang*, Java (Pekalongan), 1930s. Cotton; 41″ x 103″. Regarded as a spiritual discipline, the making of a *tulis* (hand-drawn) batik required mastery of body and mind to endure the many months of work devoted to its completion. Using an implement called a tjanting, the *tulis* batik artist meticulously applied molten wax to the cloth. Textile Arts, Inc., Santa Fe.

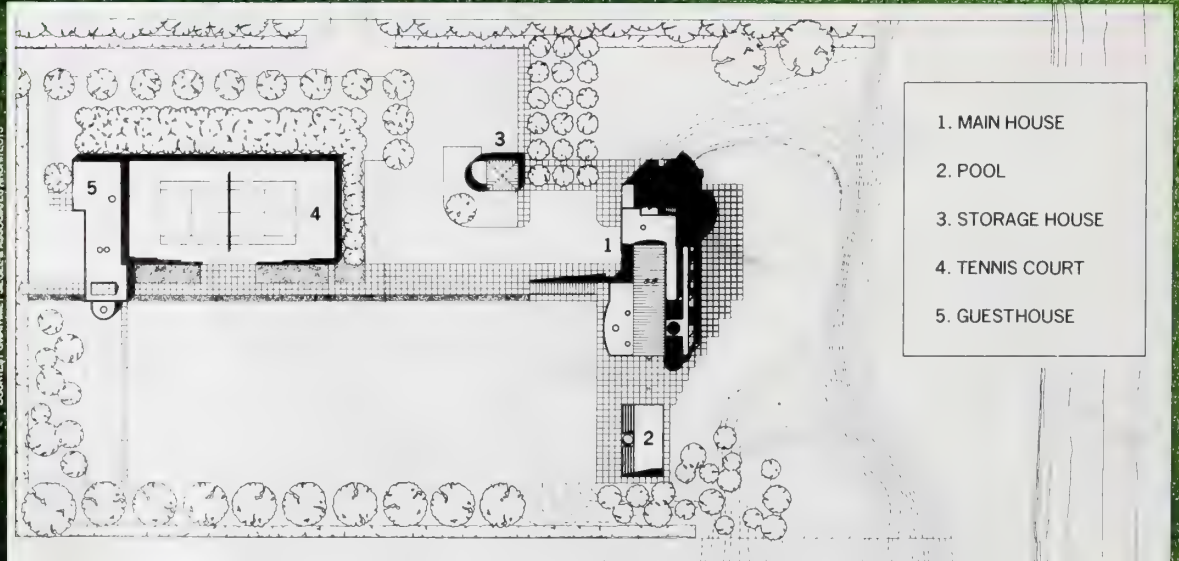


WAYNE ROWE



ABOVE RIGHT AND RIGHT: *Kain Gendongan*, Java (Cirebon), circa 1900. Cotton; 36″ x 120″. A variety of fish, most prominently seven large carp, gracefully travel throughout a shawl-like cloth used for carrying babies. Chinese-inspired motifs, such as the dragon and phoenix, decorate each border and reflect the Chinese influence on the Cirebon batik. Textile Arts, Inc., Santa Fe.

The Shingle Style tradition in East Hampton takes a contemporary turn with the most recent house designed by Charles Gwathmey of Gwathmey Siegel & Associates. THESE PAGES: "The house sits on top of a dune with the sun screen facing the ocean," says Gwathmey. "On the ocean side, the house is conceived as a screen framing objects and acting as a container for the volumes of the structure." BELOW: The site plan shows how the guesthouse, far left, doubles as a gatehouse to the four-acre ocean-front estate. The brick walkway leads past the guesthouse, tennis courts, storage house and orchard to the main house.



COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS



Architecture: Gwathmey Siegel & Associates

TEXT BY KURT ANDERSEN PHOTOGRAPHY BY STEVEN BROOKE

CHARLES GWATHMEY became famous designing virtuoso summer houses on eastern Long Island in the sixties and seventies, but most of his time and creative energies today are consumed by projects more commercial, institutional, urban—a skyscraper going up just north of Times Square, the Guggenheim Museum addition now finally under way, a record company headquarters about to be built in Beverly Hills. Yet he still produces two houses a year, partly because such work leads to or from other projects (for instance, he is now designing the Malibu house of a movie executive whose company has hired Gwathmey for corporate work) and partly because the design-intensive houses serve as seedbeds for larger, more bread-and-butter projects. "I'm very selective about houses," Gwathmey says. The proposed weekend house for an insurance company president and his family easily met Gwathmey's criteria: He had already designed the client's Manhattan offices and apartment, and the site was an extraordinarily large (four acres) chunk of Long Island beachfront in East Hampton.

For most of this century the land was owned by a branch of the Whitney family, although the original house had been destroyed in a 1939 hurricane, and the unprepossessing one-bedroom house that re-







ABOVE: On the east side of the house, there is a transition from the two-story ocean façade to a three-story section of the entrance façade. "The bermed lawn changes the story height and integrates the house into the dune," says Charles Gwathmey. At lower left, a stair follows the curve of the house, and above, the master suite opens to a roof-deck. The vertical section with tall windows, right, encloses the stair tower, and the low, angled form, far right, is the handrail of the entrance stair.

placed it was, when Gwathmey and his clients took over, badly run down. They razed it. The new house and its ancillary buildings, finished last June, are 8,500 square feet in all, plenty big but by no means vast, given the acreage and the neighborhood. Indeed, the relative discretion of the house—in the size and number of its rooms, and its setback from the Atlantic—is striking and appealing: It's a highly wrought architectural statement and a zillion-dollar mansion, yes, but for all the luxury and occasional fussiness it manages to be *homey*, a down-to-earth zillion-dollar architectural statement.

With this house Gwathmey shows again that he is not just a fluent maker of slick, smart buildings, but a masterful site planner and landscape architect as well. The very formal driveway, two hundred yards long and bordered by cypresses and a thick hedge, is on axis with a precisely rectilinear grove of Bradford pear trees and the Atlantic. The house, a bit to the west, is not visible until one is almost upon it, and just when a glimpse finally appears, the delayed gratification is teased at once more—on the right, suddenly, a cottage comes insistently into view. The one-bedroom guesthouse seems refreshingly out of place, severe and vaguely southwestern, its elemental forms—box plus cylinder—rendered in ocher and plummy pink stucco. The clients didn't have a separate house for guests in mind when they began. "The guesthouse was my idea," the architect says, as was the sweet shingle-sided storage house with its pyramidal metal roof. With these two outbuildings—one rather purely modernist, the other more historicist—Gwathmey has gone a long way toward making the site an intriguing context into which the main house would fit, not just an ultralarge plot on which the mansion would sit in splendid isolation.

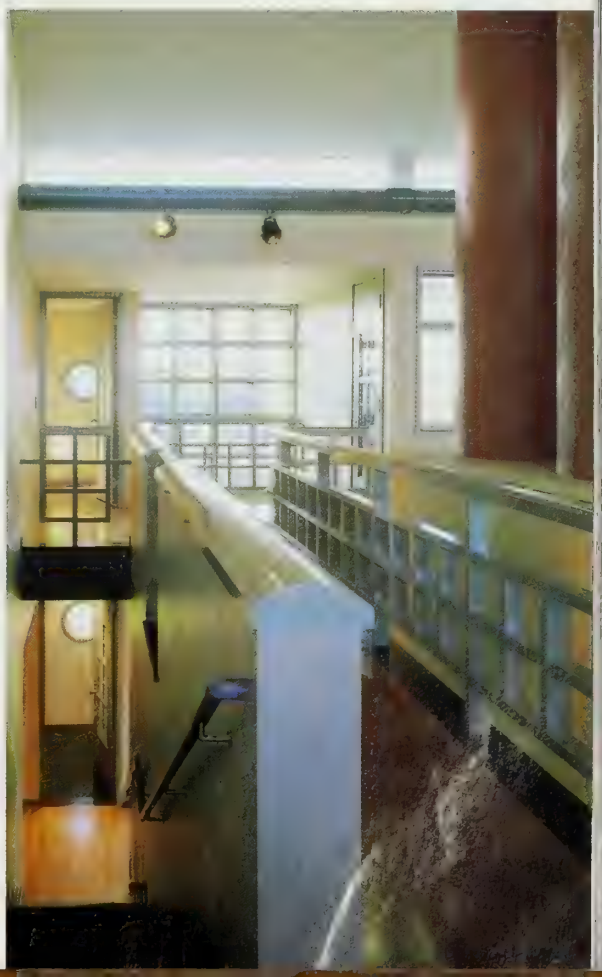
Specimen trees planted years ago covered the land, and many were transplanted according to a new, more formal landscape scheme: The tennis court, for instance, sitting just beyond the guesthouse, is bordered on two sides by indigenous holly

OPPOSITE: The lawn creates a platform for the house on the north façade, where the entrance porch is a double-height cutaway with adjacent porthole windows. Curved shapes—a convex wall, a barrel-vaulted roof and a semicircular deck, right—soften the crisp geometry of the design.

BELOW: "The living room appears to be carved out of the space," says Gwathmey of the barrel-vaulted room with a curved balcony. "The stepped fireplace is intended to be a sculptural object in the space," he adds. Side table by Josef Hoffmann; barrel chair by Jean-Michel Frank.

BELOW RIGHT: Behind the fireplace is a catwalklike passage with a gridded handrail. It provides access to a sitting room, left, and a deck, right. "I've layered the circulation zones," says Gwathmey. Next to the passage, a stairway leads down to an enclosed bar off the living room.





trees. Nor did Gwathmey let nature be when it came to the abrupt upsweep of dune. The land is bermed to become a kind of plinth for the house, a distinct middle ground between inland (the northwest quarter of the estate is an absolutely flat, treeless swath of grass) and the piney sand-dune peak looming over the beach.

"We first planned a stucco house," says the architect of the original notion. "But I was the one in the end who pushed the shingle." It is a little ironic that Gwathmey, the modernist who came to prominence rejecting the Hamptons' Shingle Style ver-



RIGHT: Cane chairs accent the casual sunroom, where a semicircular window wall faces the pool terrace. On the far wall hangs a 1983 photograph by Sheila Metzner of a 1920s Art Déco vase.

BELOW: "In this cross-axial space, the ocean view is set off by the curved balcony," says Gwathmey of the living room. The low table was designed by the architects. On an axis with the fireplace are leather Art Déco chairs. Chaise by Ruhlmann. Crafted materials include cherrywood flooring and ebony cabinets, left, with gridded glass fronts.





nacular, is now insisting on cedar shakes. He emphasizes the practicality. "The durability of cedar shingles at the ocean is unquestionably the best." But Gwathmey uses shingles in his own characteristic way: Only six inches of each shingle is exposed, instead of the customary nine or ten inches, which gives the exterior a tight, tidy precision at odds with the traditionally loose, funky Shingle Style. The result, a kind of unsentimental folksiness, is appropriate to the time and place.

A similar kind of happy schizophrenia—rigorous modernist abstraction leavened by sensuous materials, a traditional plan and some spatial quirks—is evident throughout the house. It is a house that could only have been built now, in the wake of both modernism and Postmodernism, with bits of both isms used judiciously. The literal core of the house,

BELOW: Frank Lloyd Wright–designed chairs surround tables created by Gwathmey Siegel & Associates for the dining room. The grid pattern is repeated on the flanking walls with inset glass-fronted ebony cabinets. Beyond the drop-soffit passageway, a window wall offers a view of the grid-paved south terrace and the Atlantic beyond.





ABOVE: "The master suite is separated into a niche for the bed and a large sitting area with a higher ceiling," says Gwathmey. French Art Déco pieces furnish the sitting area: The writing desk and round table of sycamore and parchment, left, are by André Arbus, circa 1935.

BELOW: Built-in drawers and closets along one wall of a guest suite enhance the setting for pieces of the residents' Craftsman furniture, including Gustav Stickley beds, circa 1910; magazine stand by Harvey Ellis for Stickley, circa 1905; and a Tiffany Studios lamp, circa 1905–10.



and one of its great delights, is a barrel-vaulted roof made of lead-coated copper and running almost the entire east-to-west length. Barrel vaulting is just a classic structural fragment, not a style, but it is probably the single most successful instance of historical revival during architecture's last decade. Not only does it finesse a tired ideological debate (international old-fashioned-style flat roofs versus old-fashioned peaked roofs), barrel vaulting can evoke the industrial vernacular of Quonset huts and, used thoughtfully, can serve the modernist's need to express interior function externally.

In Gwathmey's design, the principal family rooms—the dining room and double-height living room—all lie under the barrel vault. And outside, the surprising curve of the roof enlivens the profile immeasurably. The façade is comparatively restrained, even austere, and doesn't really prepare the visitor for the hyperactivity of the rear elevation—this is a beach house, after all, and the riot of windows, decks and patios out back is inevitable.

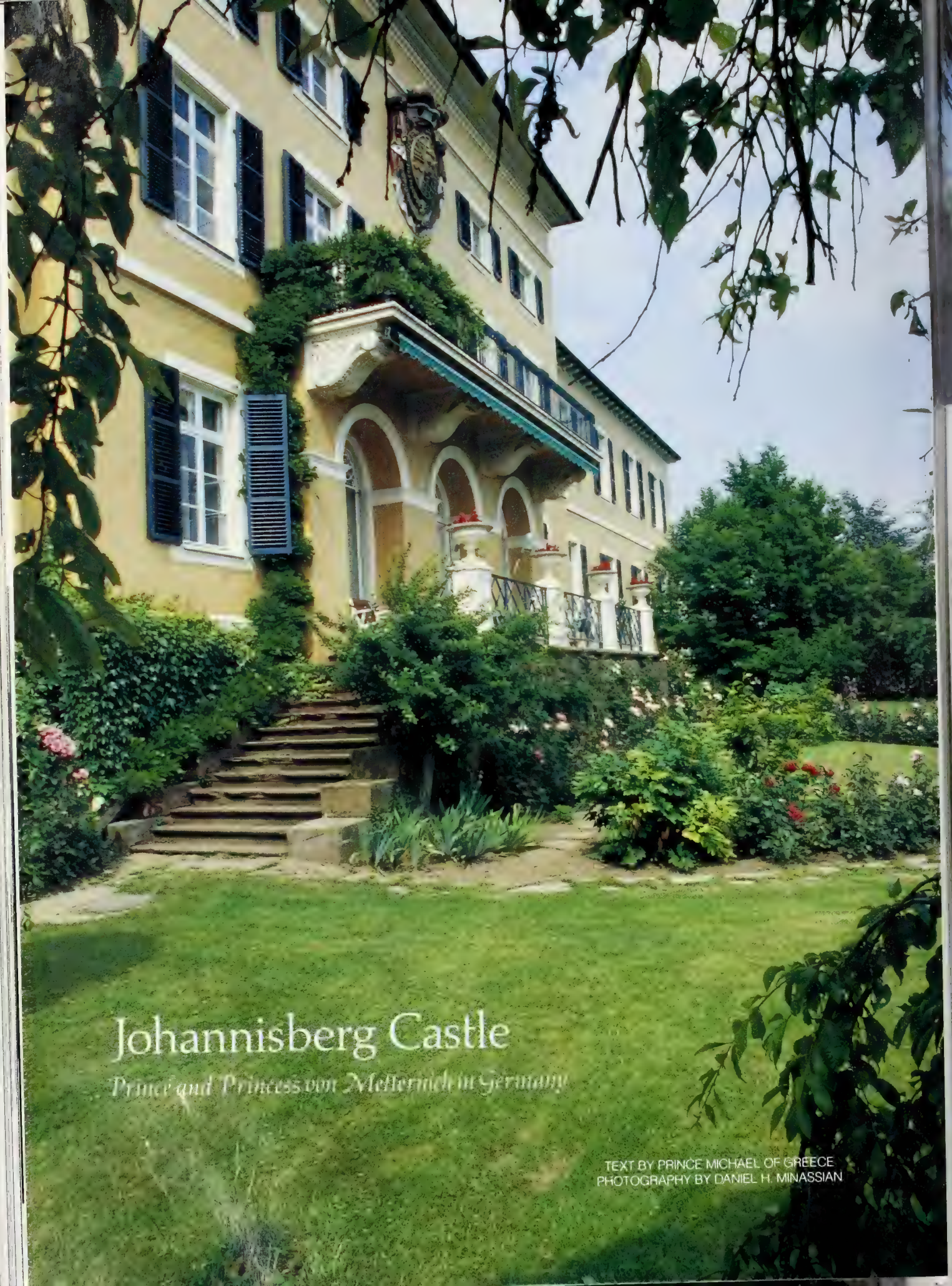
Gwathmey frequently refers to his best-known Long Island house, the François de Menil estate, when describing what his latest house is not. The new place has a much more conventional floor plan. "It doesn't feel eccentric," the architect says. "There are *rooms*. This house is more universal than de Menil's. Anybody who walks in understands why the kitchen is where it is." There is a distinct dining room adjoining the kitchen, which is one flight up from the servants' apartment. Gwathmey has planned the rooms around a traditional center hall. To the right of the hall are a guest suite and a sunroom and, upstairs, the children's wing; to the left are the family living areas and, upstairs, the master suite.

Although the rooms are not skimpy—the living room is large enough, for instance, not to be overwhelmed by an enormous, ziggurat-shaped fireplace covered in the same stucco as the guesthouse—none of the spaces set out to wow by their absolute size. Indeed, the house is shallow, just thirty-five feet from front door to patio, and so the floor-to-ceiling fenestration of the rear wall blasts the ocean and sky into view, seeming to foreshorten

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BELOW: The west side of the house from the slate-paved pool terrace. "Below, the sunroom pushes out from a void to meet the edge of the frame established by the sun screen—visible at the right corner," the architect explains. "And above, a bedroom with a sun screen deck looks out toward the ocean side. All together, the shingled house is modulated, rhythmic and sculptural," concludes Gwathmey.





Johannisberg Castle

Prince and Princess von Metternich in Germany

TEXT BY PRINCE MICHAEL OF GREECE
PHOTOGRAPHY BY DANIEL H. MINASSIAN



vines, and the yield grew very nicely."

Johannisberg became the Metternichs' home by necessity; their other properties were all lost behind the iron curtain. The producer of the renowned Johannisberg Riesling, the domain operates at full capacity, but despite its outer appearance, the house itself is not enormous. "Paul had only one bedroom, which served as his office as well, and we had to squeeze out another space for a bath," says the princess.

Princess Tatiana has some distinct notions about history, and she is happy to elaborate on the story of her residence. "One has to go far back, to the time when Charlemagne pointed

Prince Paul von Metternich (above), a descendant of the famous chancellor of Austria, presides over his Johannisberg Castle and its renowned winery near Wiesbaden. OPPOSITE: The castle, which was rebuilt after having been nearly destroyed in World War II, dates back to the 18th century and has always been a major center of activity in the Rhineland. A profusion of roses surrounds its terrace.

WAS IT IN ATHENS or in Paris that I first encountered, some twenty years ago, Prince and Princess von Metternich? My impression was that in all my life I had never laid eyes upon a more aristocratic couple. Prince Paul, scion of an Austrian family tracing its roots back to medieval times, is a descendant of the famous chancellor of the Austrian empire who engineered Napoleon's marriage to Marie Louise. Tatiana, his wife, was born Princess Wassilitschikov and counts among her illustrious ancestors the builders of the Russian Empire.

Rising above its terraces of vineyards, their Johannisberg Castle combines hospitality, grandeur and simplicity. Princess Tatiana describes it with her characteristic humor: "Johannisberg is what we call in Austria *un voluptuaire*, a word that sounds funny in French but means quite simply a weekend château, a country house with no particular purpose that produces no revenue, but where one might enjoy a good wine, a fine garden, a beautiful view. Of course, that's not entirely true in this case, because after the war Johannisberg brought us a great deal. We installed ourselves here, watched over the



"Music is the passion of the Rhineland," says Princess Tatiana von Metternich (above). "We have four phenomenal choirs just in the village alone. I am a patron of many musical associations and am besieged with requests to create a festival." She also devotes time to writing and painting.

ABOVE: Although many of the castle's treasures were lost in the war, some pieces survived. In the salon are 18th- and 19th-century landscapes and portraits. The Biedermeier commode holds family memorabilia.



out the hill of Johannisberg from across the way while passing up the Rhine. It seems that one day Charlemagne noticed that snow melted on that particular hill before all the others. 'It's here that we must plant the vineyards,' he ordered. Vines had been cultivated in this region since Roman times. So, according to Charlemagne's instructions, the vineyards were replanted around a little chapel that was dedicated to Saint John the Baptist, and it was from there that Johannisberg grew.

"Beneath our house," continues the princess, "lie the remains of a

LEFT: A marquetry mechanical table à la Bourgogne rests between a pair of tufted and skirted velvet-covered chairs. The double portrait was painted in the early 19th century.



ABOVE: Commanding the dining room is a portrait of Prince Klemens von Metternich, who was at the height of his power at the Congress of Vienna in 1814. Queen Anne–style chairs. German faience. The dinner service is Meissen.

"Here, there is wine and there is music. Music is the passion of the Rhineland," says the princess.

small building about whose origins we are unsure. It may have been a dwelling, or a court of Charlemagne's chancellor. In any event, it turns out we have the oldest house in Germany right beneath us. And above it a Benedictine monastery was later built. It was sacked many times during the ensuing centuries. The main highway of this region has always been the Rhine, and this area was the center of everything. Later, Johannisberg became the summer residence of the abbots of Fulda.

"Johannisberg continued as a monastery for the Benedictines, and thus for thinkers, workers and winegrowers through the centuries, until the secularization of church property under Napoleon Bonaparte in 1806," she says. "One of his generals, Kellermann, the duke of Valmy, thus became the proprietor of Johannisberg. He sold his crop of grapes to other vintners in 1811, which was the start of much great fortune, because that year's vintage was the most famous in Germany for a hundred years thereafter. Goethe sang its praises in his poems—it was the *'elf,'* the celebrated *'elf.'* Oddly enough, 1911, exactly a century later, was again an excellent year. Later, when Napoleon fell, Kellermann lost the property. Johannisberg then passed to the emperor of Austria, who bestowed it upon Metternich, his chancellor, as a token of his gratitude, but also in compensation for all of the Metternich properties on the other side of the Moselle that had been sacked by Napoleon.

"Metternich stayed here quite often," notes the princess, "saying that this was his house, his home. He used to say that the Rhine coursed through his veins because he was so blissfully happy here. He would sit on the terrace and watch the sailboats pass by—the same types of sailing vessels that today are beginning to navigate the Rhine once again. Following the revolution of 1848, when he lost his power and was banished from Austria, Metternich returned even more often to Johannisberg and became very involved in its care."

His descendant, the current prince, has the same attraction toward Johannisberg. "Ever traveling, I feel an incomparable sense of repose and serenity each time I return."

Married during the early years



ABOVE: Prince Paul, who is the president of the Automobile Club of Germany, has always been a great racing enthusiast. Medals from the Mainz Carnival hang above models of cars that he has driven in the past. The photograph at right is of the 1956 Panamericana cross-country race.





of World War II, the prince and princess lived for the most part in the Metternichs' other great estate: Königswarth, in Bohemia. "In August 1942 Johannisberg suffered a terrible bombardment," recalls the princess. "It went up in flames; there was total devastation. I had been married only eleven months earlier, in September 1941. I was in Königswarth when I received the news that everything had been destroyed at Johannisberg. Paul, my husband, was away at the time. He hurried back, and when he arrived—no more horse and carriage to fetch him—he had to climb the hill by foot. As he climbed, pieces of fur from the great bed-

ABOVE: "One sees the most extraordinary sunsets from here, so I run to capture those bursts of light," says the princess, a talented watercolorist.



ABOVE: Towering over the grapevines is the church of Johannisberg Castle, which also had to be completely rebuilt after the war. Although grapes had been cultivated on the site since Roman times, it was Charlemagne who began the winery that still produces today.

spreads flew about him in the wind, and before him was nothing but a ruin. Only the walls remained standing, smoke pouring out the windows.

"After the bombardment, the entire village came running to save Johannisberg, the very symbol of the Rhineland. They arrived en masse, with fire trucks, and everyone tried to rescue as much as they could. On the upper floors, where my mother-in-law lived, nothing was saved, but on the ground floor, paintings, silver and furniture were carried out in between the waves of bombs. When I arrived later on, I searched through the ruins. I found quite a few objects of my mother-in-law's—half-melted pieces of silverware, miniatures sadly burned. We took a big sieve and filtered the earth to see if something would turn up, some precious object.

"That was how we tried to rescue whatever we could," says Princess Tatiana. "We had no idea of where to put what we had managed to keep. The whole Rhineland was in danger at the time, so we temporarily transferred to Königswarth. But when the fighting came closer, we put everything in the wagon, and we took it all to Baden-Baden."

Their castle in ashes, their great collections in ruins—were the Metternichs discouraged? "Straightaway, before the war was even over, I had Mueller's plans brought to us," says Princess Tatiana. "He was an architect from Darmstadt that Chancellor Metternich had brought to rebuild the house, for he had had it entirely redone. The plans from that period—the 1830s—are often of an extraordinary beauty. Finally we decided to rebuild what had been before. We didn't have anything like a general plan, only fragments of a bedroom, of a bath." And although much was lost, much remained, such as the world-famous Sir Thomas Lawrence portrait of the chancellor that ornaments all the history books; the one of Wellington—the symbol of British

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Georgian Grace in Atlanta

Renewing Southern Traditions for Charlotte and Rankin Smith

ARCHITECTURE BY WILLIAM FRANK MCCALL, JR., FAIA
INTERIOR DESIGN BY BETTY SHERRILL AND ETHEL SMITH OF MCMILLEN INC.
TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY PETER VITALE



ABOVE: Charlotte and Rankin Smith's residence, which is situated amid ten acres in northwestern Atlanta, was built in a Georgian style. The balustraded terrace overlooks the pool.

OPPOSITE: To add a Neoclassical touch to the entrance hall, Betty Sherrill and Ethel Smith of McMillen placed a sofa with striped Scalamandré fabric beside the grand central stairway.

"I DIDN'T WANT A TARA," says Charlotte Smith about her imposing Georgian-style house in Atlanta, where grandeur has been defined as white Greek Revival columns at least since Margaret Mitchell specified them for Scarlett O'Hara's plantation in *Gone With the Wind*. "I suggested a Georgian-style house," says architect William Frank McCall, Jr., "because it's less fussy."

The result, a brick-and-limestone mansion set on ten wooded acres in northwestern Atlanta, has the dignity of a house that might have graced an English parkland for 175 years. McCall and his associate, John S. Hand, focused on the limestone center section of the front façade—with its pediment, Palladian window and Ionic pilasters—as the formal statement of the house's image. Although the Georgian vernacular is a style that was used in a simpler form in America, the architects also acknowledged the house's southern roots by placing antique stone urns from Savannah in niches on each side of the front door and modeling the iron lanterns on the center balustrade after a pair McCall had seen in Charleston.

The house's pleasant aura of having been there for decades is created on the inside by a collection of furniture that Mrs. Smith has gathered through several important changes in her own life and a collaboration on at least twelve houses with Betty Sherrill, an old friend and the president of McMillen Inc. "Charlotte Smith's first husband was Dan Topping," explains Betty Sherrill. "He owned the New York Yankees, and they had five children. Charlotte and I met years ago in Southampton. Over the last thirty years we've done an apartment on Sutton Place, a house in Southampton, two houses in Miami, a yacht and lots of other things."

When the widowed Charlotte married Rankin Smith, owner of the Atlanta Falcons football team ("Charlotte likes sports figures," says Betty Sherrill), and they decided to build this house, McMillen was naturally where they turned for help furnishing it. Betty Sherrill and Ethel Smith came down with their associate Fred Cannon, knowing how pleasant it would be to work not only with Charlotte Smith but with her husband. "Rankin had been a client when he bought the Murchison plantation in South Carolina to use as a shooting lodge and had us do it up," says Betty Sherrill. "At the beginning of this project Rankin would joke, 'You and Ethel and Fred are just coming down



ABOVE: French and Chinese antiques, including two bergères and Nanking garniture, enliven the living room. Seascape by Gustave Loiseau. English mantelpiece from Danny Alessandro.

"Mrs. Smith has been collecting art and antiques for years," says Betty Sherrill. RIGHT: A vignette in the living room is composed of a Paul Madeline painting and an English desk.

here to spend my money,' but in fact he didn't spare anything in order for us to complete the house. He's very proud of the result."

Since Mrs. Smith was determined to use the furniture and antiques that she had acquired over the years, there was relatively little that needed to be found. Among the most interesting pieces bought for the house were a pair of matching Neoclassical sofas with seats curling to the floor. They were placed on each side of the stairs in the two-story entrance hall, a grand yet welcoming space that Charlotte Smith specifically requested for the house. The sofas are very important, and "Betty and Ethel were thrilled to find them," says Mrs. Smith.

If the antiques were already on hand, however, the scale





A Georgian-style fanlight introduces the dining room, where a Louis XVI–style table is set near an English marble mantelpiece. Landscape is by Jean-Baptiste-Armand Guillaumin. Carpet from Edward Fields. Lee Jofa chair fabric.

of the house made draperies and carpets a whole other question. "This is an enormous amount of space," says Betty Sherrill. "It's a much larger scale than any other project I've done with Charlotte, and we had to think in new terms. We ordered Fortuny fabric for the dining room, for instance," she says, "which we had to wait a year for because of the quantity we needed. Then, when it came, it was the wrong color!" The designers coped with this disaster with their customary aplomb and found another fabric in the cinnamon tones they needed, but "there was an awful lot of Fortuny around for a while."

Antique mantelpieces purchased for many of the rooms showed both connoisseurship and subtle expertise. In the library, the beveled pine paneling from an old house in Albany, Georgia, was stained to match the eighteenth-century Scottish mantelpiece found for the room. In the dining room is an eighteenth-century mantelpiece in various shades of marble. The pièce de résistance—and Betty Sherrill's particular favorite—is the delicate Neoclassical mantelpiece in the master bedroom. Dating from the eighteenth century, and found in a house on London's Park Lane, it is white marble, set with oval and diamond-shaped medallions that are filled with semiprecious stones.

Among the pieces from Charlotte Smith's earlier houses are a pair of small tables composed of whippets holding trays on their heads. Now in the Smiths' garden room, which leads from arched doorways in the entrance hall to the two-level terrace behind the house, they originally belonged to the great twentieth-century interior designer Syrie Maugham. An English japanned cabinet was used in a previous residence, and Betty Sherrill and Ethel Smith filled it with blanc-de-chine porcelain. An eighteenth-century chinoiserie pagoda shelf, exhibiting famille rose porcelain, was set on an English japanned desk. A selection of eighteenth-century Venetian gilt mirrors were placed in several rooms throughout the house, making the already light-colored rooms glow.

The most appealing aspects of the house for Mrs. Smith are the light, the space and the flow through the rooms. "This house is so light and airy in the daytime and so cheery at night," she says. "We've had loads and loads of parties—there were seven hundred people here for my daughter's wedding reception—and the amazing thing is that it never seems to be crowded. When the weather is



LEFT: "The library is Mr. Smith's favorite room in the house," says Betty Sherrill. A pine-paneled fireplace wall provides a background for Chinese porcelain. The landscape was painted by Gustave Loiseau. Dutch chandelier. Cowtan & Tout chintz.

particularly nice, we often put a table outside on the lower terrace in back, and there's lots of room for everyone, both inside and out."

Although Mrs. Smith says she spends much of her time in her office, which looks through an interior Palladian window into the entrance hall, she also points out that even when she and her husband are alone in the house, "we live in every room." Rankin Smith likes to grill chicken and steaks when their household staff has a night off. "He always says that when he was single, it was cook or starve," explains Charlotte Smith.

The easy mix of formality and casual use is typical of the way the Smiths live. Although their house is itself new, it is a place characterized by continuity. Above all, it is a place where the traditions of the South—hospitality, spacious surroundings and a congenially formal life—are gracefully invoked. □



"The house is different from any other that I've lived in before," explains Mrs. Smith, "because we *built* it. It has everything I've always wanted." ABOVE: The master bedroom's 18th-century English marble mantelpiece from Danny Alessandro is inlaid with semiprecious stones. Taffeta is from Clarence House.



Art: Feline Portraits

Delineating the Moods of the Mercurial Cat

TEXT BY JAMES R. MELLOW

LEFT: *Deux Chats*, Tsuguharu Foujita, 1933. Ink and watercolor on paper; 13⅛" x 17⅛". The Tokyo-born Foujita settled in Paris in 1913, but despite the influence of French painting, years later an example of his work contained a refined and expressive quality that was distinctly Oriental. Sotheby's, London.



ABOVE: *Awaiting Its Master*, Charles van den Eycken (aka Charles Duchêne), 1920. Oil on canvas; 15⅛" x 19⅜". A painter of animals and interiors, van den Eycken, in a late work, conveys the immediacy of a cat caught at playful mischief. Berko Fine Paintings, Ltd., New York. RIGHT: *My Wife's Lovers*, Carl Kahler, circa 1890–93. Oil on canvas; 72" x 102". Little is known of the Austrian genre painter commissioned by a cat-loving millionaire to depict 42 of her favorite Angora cats. Kahler exhibited in Germany and Vienna before moving to Australia, and in 1890 set sail for San Francisco, where he resided for three years. Kaja Veilleux, Newcastle, Maine.



The Impressionists saw cats as creatures of luxury and contentment—the bourgeoisie of the animal kingdom.

"NEVER LAUGH AT A CAT," Ernest Hemingway once told a friend. Dogs didn't mind, he said, because they want to be pals with you. "Cats don't want to be pals."

That is not the final word on the subject of cats, but the sturdy belief in the independence, the individuality, even the superb indifference of cats—Abyssinian, alley, tabby, Persian, Manx, et al.—is an article of faith among cat owners, promoters and fanciers. The cult of the cat—from the ancient Egyptians, whose cat-headed goddess, Bastet, was the deity of maternity, to the Broadway musical *Cats*, based on T. S. Eliot's *Old Possum's Book of Practical Cats*—has had an enduring mystique that puts the mythology about man's best friend to shame.

Throughout history, cats have had their indiscriminate friends and enemies. Julius Caesar, it is said, detested cats. Cardinal Richelieu, that master of political intrigue, naturally adored them, baptizing them with provocative names like Lucifer (a black Angora) or Pyramis and Thisbe. He foisted them upon the French court by the dozens, much to the annoyance of the Swiss guards, who, on the cardinal's death, massacred the animals en masse, even though the cardinal had willed his favorite pets lifetime incomes of twenty livres apiece. The eminent lexicographer Samuel Johnson had a favorite cat named Hodge for whom he went to market each day to buy oysters, fearful that his servants, forced to take on the chore, might take a dislike to Hodge. (Johnson's biographer, James Boswell, had an "antipathy" to cats and was uneasy whenever in the room with one.) Napoleon, we are told, broke out in a cold sweat at the sight of a kitten.

The cat has bemused artists in every civilized age. Its sinuous lines, sleeping, curled in upon itself, might stand for the circle of contentment or eternity; in the dark, eyes ablaze, it is a symbol of evil and witchery. Renaissance artists such as Ghirlandajo, Luini and Tintoretto painted Judas cats sitting near the betrayer in paintings of the Last Supper; others pictured the cat's benign aspect in paintings of the Madonna and Child. Goya's cats are glaring-eyed and predatory—or associated with satanic rites.

The cat that strides so proudly, rat in mouth, across the sunny field in the left-hand panel of Hieronymus Bosch's triptych *The Garden of Delights* may remind one of the animal's historical importance as the enemy of mankind's ancient bane—the rat, that thief of grain and purveyor of plagues. But perhaps it is not the cat's role in history that Bosch intended to convey, since the universe of riddles he created in his masterpiece of animal, mineral and vegetal conundrums remains as difficult to interpret today as it was when it was painted centuries ago.

Romantic artists like Géricault and Delacroix were apt to fix upon the wild ancestry of the cat, while the Impressionists (Manet and Renoir, for example) saw cats as creatures of luxury and contentment—the affable bourgeoisie of the animal kingdom. Bonnard might picture a dog (except for his favored dachshund) as a ragtag, comic shape, an incident in the overall composition, but he never laughed at a cat. His cats make decisive entrances, seem to come running when food is on the luncheon table. Chagall, curiously, might give a cat a humanoid face as it sat on a windowsill, overlooking Paris. But Picasso, expectably, pictured the cat as a Cubist monster ferociously demolishing a squawking bird.

It is, generally, the eyes that give away an artist's prejudices or preferences on the subject of cats: Evil, savage, otherworldly, even occult, they suggest the possibility of experiences beyond human ken; benign and familiar, playful and mischievous, they assert the pleasures of the home and the hearth—domesticity.

The literary cat is a creature of a different stripe. In fables and fairy tales from Aesop to Perrault it has a long history of craftiness, boldness, adventurous spirit. In poetry and prose it encourages the philosophical mind and observations about the ironies of delicate relationships. Poems about cats seem always to be personal confessions of one sort or another, as in the eulogy to his pet cat Jeoffry written by the mad eighteenth-century English poet Cristopher Smart when he was confined to Bedlam. Smart praises his pet's many virtues: "For he counteracts the Devil, who is death, by brisking about the life./ For in his morning orisons he loves the sun and the sun loves him." And the modernist poet Guillaume Apollinaire spells out his domestic preferences: "I would have in my house—a reasonable woman—a cat moving among the books . . ."

Cats inhabit Colette's novels and memoirs (she knew their moods and gestures intimately) as comfortably as they took up residence in her life. She even acknowledged a personal indebtedness to cats "for a particular kind of honorable deceit, for a great control over myself, for a characteristic aversion to brutal sounds and for the need to keep silent for long periods of time. . . ." But to fully appreciate the enigmatic presence of the cat in literature, one need only think of the mysterious Cheshire cat in *Alice in Wonderland*, who disappeared, tail first, until only its grin hovered, for a tantalizing moment, in midair.

One thing is certain: The lore of the cat—which is not the same thing as the undisputable truth about cats—has no foreseeable end. But as Bonnard once observed about art (although it applies equally to the cat as an unpredictable and perennial theme), "The unlikely is very often the real truth."□



ABOVE: *Le Chat*, Raoul Dufy, circa 1930. Ink on paper; 17⅞" x 18⅛". Employing the medium of black ink rather than the vibrant colors most frequently identified with his oeuvre, Dufy uses an almost whimsical application of calligraphic line to suggest the cat's graceful form. Peter Nahum, London.

RIGHT: *L'Hiver—Chat sur un Coussin*, Théophile-Alexandre Steinlen, 1909. Lithograph on paper; 19⅝" x 23⅜". Largely self-taught in the techniques of etching and lithography, the socially conscious Steinlen used these two art forms to bring injustices to the public's attention; he loved cats, however, and captured their subtle attitudes in a wide range of media. Lumley Cazalet Ltd., London.





The Beaux Arts on Nob Hill

Old World Inspirations Shape a Classic San Francisco Apartment

INTERIOR DESIGN BY ALBERT HADLEY, ASID, AND GARY HAGER OF PARISH-HADLEY ASSOCIATES
TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY MARY E. NICHOLS

Albert Hadley and Gary Hager have created a classical apartment in a Beaux Arts building atop San Francisco's Nob Hill for real estate broker Vincent Friia. OPPOSITE: The entrance hall, which along with the library was designed by Julia Morgan, features a 17th-century bust of Trajan. A Venetian gilt mirror hangs over a Régence marble console, and the mercury-glass chandelier once hung in Sister Parish's New York apartment. BELOW: Juxtaposed in the dining room are an 18th-century Italian architectural painting and a Venetian console that holds a Syrie Maugham mirrored urn and Tiffany's silver candlesticks. The orchids are from Friia's collection.







"The apartment is one of the most beautiful in town," says Hadley. "One minor architectural change we made was to heighten some of the doors." PRECEDING PAGES: Stone lions that belonged to Michael Taylor flank the living room fireplace. A nude by Arthur Carles hangs over a Parish-Hadley-designed sofa. Scalamandré fabric covers chair in foreground.

WHEN SAN FRANCISCO real estate broker Vincent Friia went looking for an apartment for himself, he kept the old adage—"Location, location, location!"—firmly in mind. The Nob Hill building he chose is one of a handful in the city that are referred to simply by their numbers. Say "2006" or "1055" to the cognoscenti, and one doesn't have to bother with the street names; the numbers are as recognizable as the initials FDR or LBJ.

The building is elegant and discreet. The lobby, with its weighty gold-leaf-trimmed doors and marble floors, doesn't seem to have changed in decades. The elevator, not unlike some of the building's longtime tenants, creaks and sighs a bit these days as it makes its stately progress. The apartments have been home or city pieds-à-terre to some of San Francisco's most distinguished families, who appreciate its Beaux Arts architecture, its high ceilings and arched windows, its impressive views and its proximity to shops, banks and private clubs.

Friia says simply, "It's the best." He moved into a sixth-floor apartment facing north toward Alcatraz and the bay, and decorated it in a conventional mixture of antiques and contemporary furniture. A few years later, he decided to redecorate in a bolder style.

"I called Michael Taylor to redo my apartment, and he persuaded me to move one floor up instead," says Friia. The new apartment is on the top floor, with the kind of glittering view of tall buildings that gives San Franciscans the feeling of being in New York. After Taylor's death in 1986, Friia called in New York designer Albert Hadley to do the apartment.

Hadley realized that there were few architectural changes to be made. "It was a very handsome apartment to begin with," he comments. The entrance hall and library were designed by Julia Morgan during the 1940s. In the case of the library, with its delicate moldings, Hadley and his associate Gary Hager decided simply to clean the wood, paint the insides of the bookcases a shiny dark green to emphasize the structure, and lighten the ceiling with an inset of silver tea paper.

The entrance hall was given more elaborate treatment. Notes Hadley, "We felt that the hall, which was pretty much a blank space, needed more definition. We wanted to give it a sense of glamour and fantasy."

They did it with mirrors, specifically a large gilt-framed mirror facing a mirrored section of wall, with a pair of antique Venetian mercury-glass chandeliers for added sparkle. Honey-colored, *faux-marbre* walls lead the eye to a large bust of the Roman emperor Trajan, the most massive of the classical busts that Friia has collected.

His love for antiquities is echoed throughout the apartment. In the front hall are a framed pair of salt-print photographs of ancient statuary. The photographs, dating from 1859, are rare and beautiful examples of the work of Roger Fenton, a lawyer who became one of the most important early English photographers.

In Friia's bedroom, a collection of architectural drawings, including work by Sir John Soane, repeats the classical theme and brightens the dark green walls, which were mottled and glazed to look like fine morocco leather.

Athena, goddess of wisdom, surveys the living room, where on entering the visitor is immediately struck by the sumptuous draperies that frame the view of the city. Later, one becomes aware that the room is filled with gilt furniture. Gold and silver are everywhere, in the form of tables, chairs, sconces, frames and the silver seashells that Friia loves to buy at Buccellati in Rome.

The effect is pure glamour. It is also remarkably restrained, mainly because most of the gleaming finishes are muted or slightly worn. Hadley says, "We tried to keep it as subtle as possible. We left things, like the four gilt armchairs, in their dilapidated state, which I think looks wonderful."

In contrast to the honeyed colors of the living room, the dining room is all dark tones, from the intense deep blue on the walls to the floral rug in shades of blue and apricot. There is gilt in this room, too, but in smaller, brighter flashes—the carved sashes on the blackamoors flanking the fireplace, the ornate French wall clock and the edging on the draperies.

The two rooms add up to an intensely festive reason for parties, a bewitching setting that inspires guests to dress up a little more than usual. Indeed, Friia began entertaining there even before the apartment was finished. One night, when the backgrounds had been completed but there wasn't a stick of furniture in the place, Friia moved in maple trees, tables and gilt (of course) ballroom chairs and gave a seated dinner for forty friends.

The following week Friia stayed away during the whole process of moving in the furniture. Hadley recalls, "He didn't put a foot in the apartment all week. But the first night, he gave a party for fifteen, and he arrived just before dinner to see it for the first time."

The parties haven't stopped since. Says one frequent guest, "When I die, I don't want to go to heaven. I want to go to Vincent's apartment."□

OPPOSITE ABOVE: In the dressing room, Don Bachardy's 1975 portrait of Friia, at left, is surrounded by a collection of Staffordshire horses, malachite and crystal obelisks, and a sawfish tusk. OPPPOSITE BELOW: The owner's collection of Charles X furniture—a table, bench and chairs—fills the master bedroom. At left are English architectural renderings; the bust is of Marcus Aurelius. The bed was designed by Hadley, the needlepoint rug by Brad Gordon. Scalamandré floral print used for bed, chairs and draperies.







DALLAS ART DEALER and collector Laura Carpenter comes from a line of visionaries. Her grandfather John W. Carpenter built a business empire from scratch and was for decades one of Dallas's most farsighted civic leaders; her father, Ben H. Carpenter, turned the family ranch into Las Colinas, a widely acclaimed, futuristic satellite city with dozens of major corporations currently in residence. And when Laura Carpenter moved to a run-down warehouse district on the fringe of downtown Dallas ten years ago, she was, in the family tradition, obeying her own vision.

Her sleek, unrepentently modern second-story loft—whose interiors were designed by the late Tonny Foy and architects Harvey Phillips and Frank Ryburn—has provided a backdrop for a constantly evolving collection of contemporary art, while her urban pioneering was instrumental in converting Dallas's long-neglected "Deep Ellum" neighborhood into a thriving community of artists.

LEFT: Carpenter's loft occupies the second floor of what was once an olive warehouse. The space, which includes a rooftop deck, was designed by the late Tonny Foy and the architectural firm Phillips/Ryburn. On the ground floor is an art gallery, an example of Deep Ellum's mix of residential and retail elements.



"I'm not simply interested in the best art in Texas or the United States, but the best art in the world," says Laura Carpenter (right, before Imi Knoebel's 1987 *Untitled*). The art dealer and collector has been the pioneering force in transforming Dallas's "Deep Ellum" neighborhood into a lively artists' enclave.

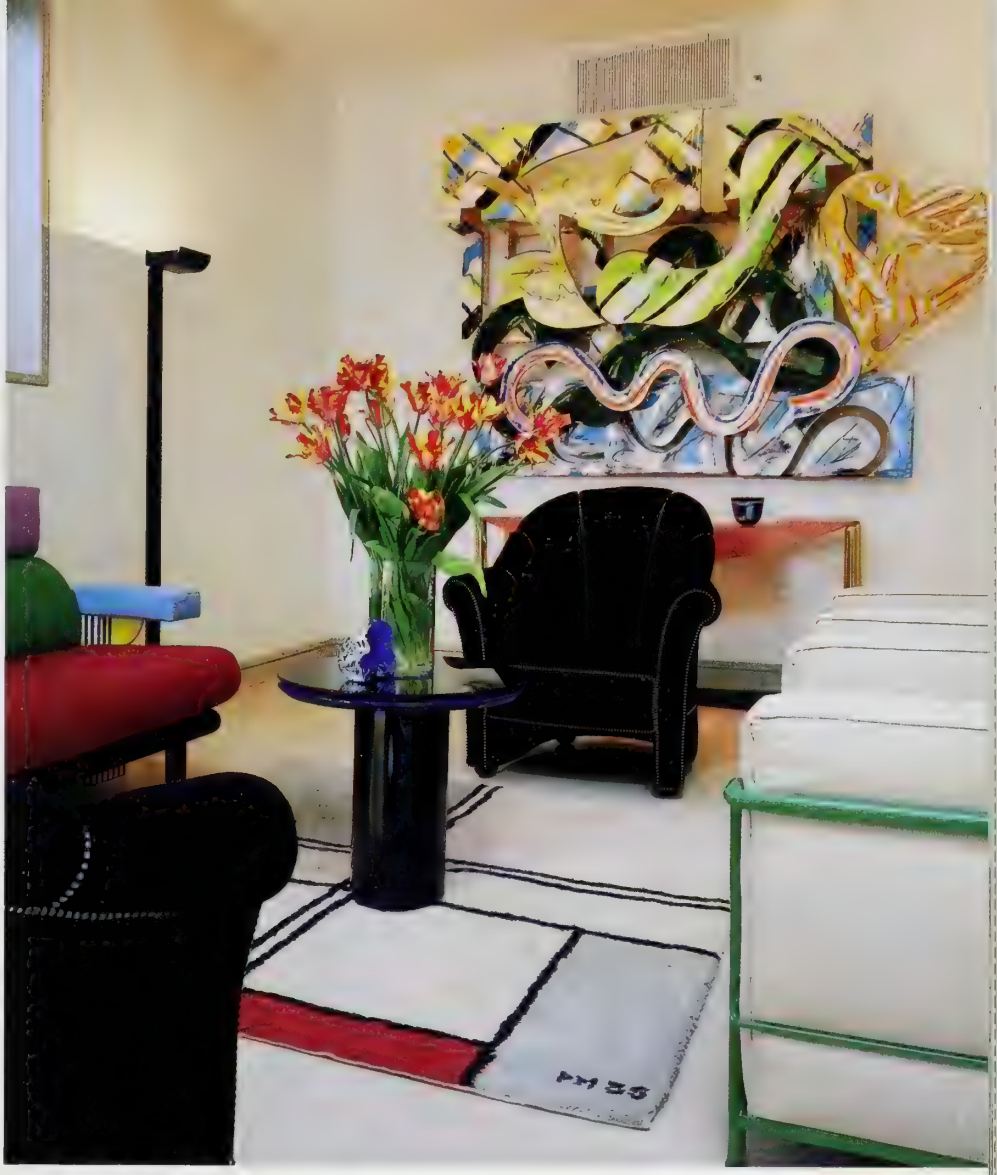
Artistic Revival in Deep Ellum

A Striking Collection of Contemporary Art for Laura Carpenter's Dallas Loft

INTERIOR DESIGN BY TONNY FOY, ASID
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY HICKEY-ROBERTSON

Carpenter started up her Dallas art gallery just three years after graduating Phi Beta Kappa from Virginia's Hollins College in 1971. Delahunty Gallery, quartered in a group of strung-together old houses, quickly became a Texas institution, propelling such local artists as Vernon Fisher and James Surls into the international arena. By the late seventies, however, Carpenter's ambition and taste had outgrown Delahunty's original space. She was drawn to Deep Ellum, which during the twenties and thirties had been a lively, Harlem-like enclave, home to such blues legends as Leadbelly and Blind Lemon Jefferson. "I liked the rawness of the neighborhood," says Carpenter, who soon envisioned the area as an urban center of a strikingly different sort in freeway-dominated Dallas. "I was interested in the idea of a European-style, pre-automobile urban village—a twenty-four-hour-a-day neighborhood with residences, restaurants and street shopping."

RIGHT: Frank Stella's 1981 *Pergusa* animates the sitting room. The black armchairs are by Josef Hoffmann; rug is after a work by Mondrian. BELOW: *Black Lemons, June 10, 1985*, by Donald Sultan and *Intervallo*, a sculpture by Giulio Paolini, are displayed in the main living/dining area. Armchair by Pierre Chareau.







The building she acquired, once an olive warehouse, became a model for this residential/retail mix, with Delahunty Gallery on the street level and her offices and living quarters in the second-story loft. The new Delahunty Gallery became the nucleus of a Deep Ellum revival; today the area is Dallas's version of SoHo, with scores of galleries, clubs, restaurants and artists' studios.

Instead of distinguishing her business from her private domain, Carpenter played up the relationship between the two. "This represents the upstairs of a downstairs gallery," she emphasizes. The dimensions of the upstairs loft dictated its transformation into a single, expansive living/dining area that would provide versatility for entertaining and, more important, a neutral background for rotating displays of her personal collection. "You can't do any kind of gallery that doesn't reflect your own taste," Carpenter says of the upstairs/downstairs dialogue. "And to learn about art, you have to live with it."

Carpenter was already an admirer of Foy's clean, pared-down designs. "Tonny taught me a lot," she says. "He did a great job of educating his clients in classic modern design." For Carpenter, Foy stripped his modernism to a functional essence. His floor plan is an exercise in no-nonsense geometry; the central living/dining area is bordered on three sides by offices, a kitchen, and a bedroom with an adjoining sitting room. Foy designed the main room to provide for casual intimacy, with two conversation areas assembled from identical components: monochrome, textured linen rugs; metal-framed chairs by René Herbst; concrete-topped tables of Foy's design; a Bellini sofa and an armchair by Pierre Chareau, both covered in gray fabric. The dining area is similarly modular, with six triangular black tables, by Rei Kawakubo for Comme des Garçons, pushed together to create a single large table.

Tonny Foy provided a sophisticated, adaptable staging for Carpenter's carefully studied but frequently iconoclastic taste. After going against the grain in advancing the cause of regional artists in the seventies, Carpenter—who is a regular visitor to such Continental art centers as Cologne and Düsseldorf—was at the forefront in perceiving the reascendance of European artists and the subsequent internationalization of the art market in the early eighties. But she steered away from the prevailing neo-Expressionist vogue. Many of her acquisitions reflect a contrarian's propensity for the cool, neo-Minimalism exemplified by British sculptor Richard Long's *Dense Stone Circle* or German painter Imi Knoebel's muted geometric abstractions.

Laura Carpenter's eclectic sensibility has also encompassed such newly established American artists as April Gornik, Neil Jenney and Donald Sultan. The common thread is a preference for restrained visual elegance and conceptual clarity, two qualities that didn't necessarily dominate the New York art market in the eighties. But Carpenter remains convinced that European artists will be setting the pace in the nineties and beyond. "Europe has a network of museums that collect in a much more aggressive way than their American counterparts. And when you combine the coming economic prosperity with



"I like clean spaces that are versatile," says Carpenter, who often rotates her collection. OPPOSITE: Arranged in the main space are such disparate works as, from left, Barry Flanagan's 1980 *Eight Bells;* Joseph Kosuth's *Definition for "Blue,"* 1972; a Donald Judd work; a 1983 neon piece by Bruce Nauman; and Richard Long's 1980 *Dense Stone Circle.* ABOVE: Donald Sultan's charcoal-on-paper *Black Tulip, September 29, 1982* and Frank Gehry's *Fish Lamp* are paired in the sitting room. Ettore Sottsass created the glass vase for Memphis. Carpenter, who opened her own gallery three years after graduating from college, says, "Collectors should just get in and buy things and live with them for a while."

The loft provides a backdrop for a constantly evolving collection of contemporary art.

the European tradition of collecting, you're going to see the history of postwar art rewritten from a European point of view."

Realizing the extent to which the reconfiguration of the art world was changing her business, Laura Carpenter closed her gallery several years ago and became a private dealer and consultant serving a nationwide clientele. "I couldn't stay on top of what was going on while keeping shop in Dallas," she explains. "I've found that there's more connoisseurship involved in private dealing. You have more freedom to pick and choose when you're not representing artists on a blanket basis."

For the nineties, Carpenter's prescient eye has lighted on mature European artists such as Wolfgang Laib and Nicola de Maria, who remain little known in this country, as well as venerable American abstract painters like Agnes Martin and Joan Mitchell, who were overlooked while the eighties' art market went overboard on youth and representation, and whose work, Carpenter suggests, currently offers remarkable value for collectors. For Laura Carpenter, however, seeing what many of her colleagues have overlooked has become second nature. "I'm always peering between the cracks," she says. "I'm interested in what's on the edge."□

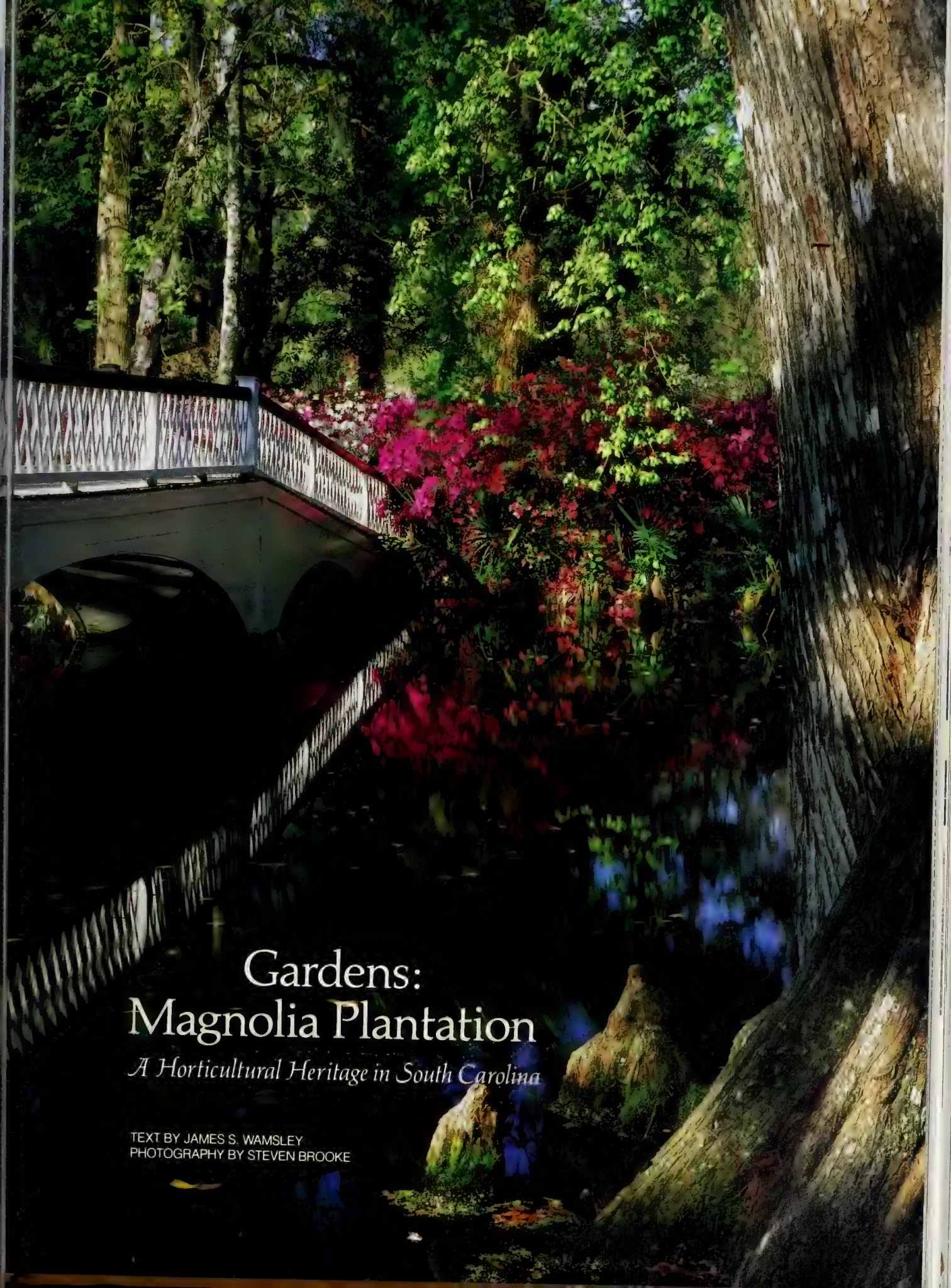
Since the 1970s, Laura Carpenter has enjoyed a reputation for discovering and promoting little-known or rising artists. Dominating one corner of the dining area are *Equator*, a 1983 seascape by April Gornik, and James Surls's *Tornado*, a 1977 work created out of a variety of woods. Fashion designer Rei Kawakubo designed the dining table, which is formed by six triangular pieces and surrounded by Mario Botta's "Seconda" chairs.



ABOVE: To J. Drayton Hastie, ninth-generation owner of Magnolia Plantation, the gardens are "an unfolding three-century legacy." The 19th-century house is on the site of the plantation house burned in the Civil War.



ABOVE: Like a floating green carpet, thousands of minute aquatic plants called duckweed cover the surface of a former rice field. The one-hundred-and-fifty-acre field is now a waterfowl refuge. OPPOSITE: A hundred-and-fifty-year-old bridge, oldest and largest of seven, spans the dark waters, from which gaunt cypress trees rise. Azaleas brighten the shadowy woods beyond and spill down the banks to color the lake with their reflections.

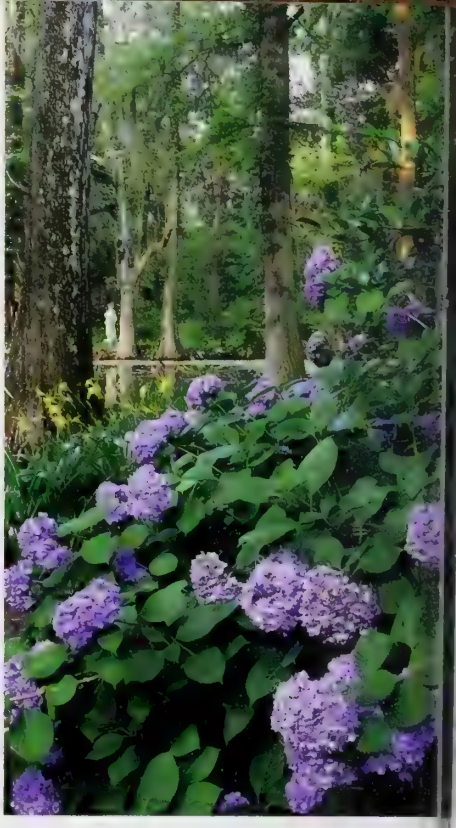


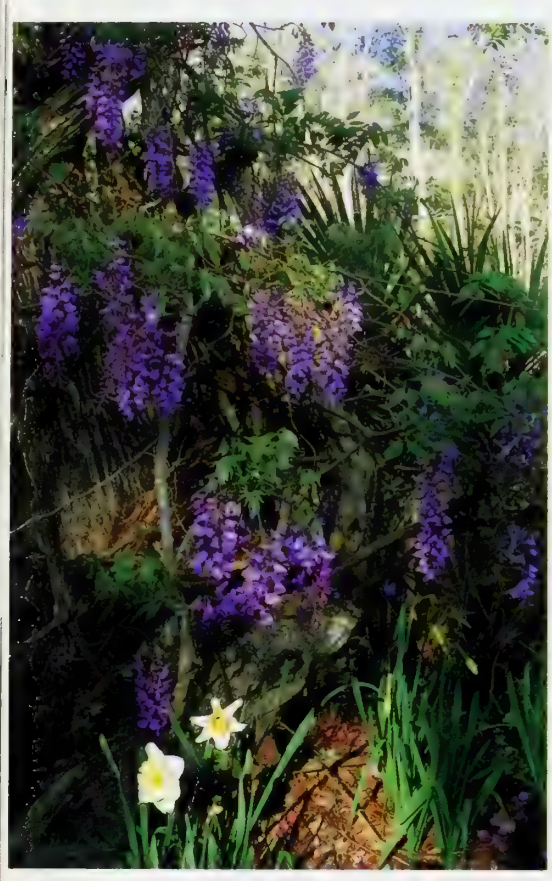
Gardens: Magnolia Plantation

A Horticultural Heritage in South Carolina

TEXT BY JAMES S. WAMSLEY
PHOTOGRAPHY BY STEVEN BROOKE









TOP LEFT: *Azalea indicas* curve along a garden path. The species was introduced to America at Magnolia Plantation in the 1840s.

TOP RIGHT: Hydrangeas contrast with delicate blossoms of day lilies. A statue of Diana is a classical presence across the lake.

ABOVE LEFT: Chinese wisteria entwining an oak tree weaves a woodland tapestry dramatized by palmettos, right, and daffodils.

ABOVE RIGHT: Surrounded by azalea blossoms, an iron bench set beside a path invites a mood of silence and solitude.

Fateful events in the 1830s changed the course of Magnolia's future.

WHEN THE LOW-COUNTRY summer settles its sultry burden along the banks of the Ashley River near Charleston, South Carolina, the owner of Magnolia Plantation follows the sensible precedent set by his great-grandfather in the 1840s: With his wife, he heads for a retreat in the Blue Ridge Mountains, two hundred and fifty miles away. Unlike his ancestor, however, J. Drayton Hastie enjoys the cool uplands primarily on weekends. Monday mornings he's up at three o'clock to drive back across the entire state, arriving at Magnolia by eight for another week of work in his garden.

Not many men of seventy-two would keep such a schedule, but family traditions still count for something in South Carolina. Besides, this particular family tradition is far older than a mere century and a half of summering in the mountains. Drayton Hastie's family has owned Magnolia Plantation since 1680, which probably makes it the oldest garden of any consequence in North America. The garden area was gradually extended until it covered about fifty of the five hundred acres of the plantation. The remainder, a combination of garden and swamp forest, became a dreamlike realm of dark pools mirroring billows of azaleas and camellias, framed and shaded by three-hundred-year-old live oaks.

Drayton Hastie has his office in the plantation's former slave school, where the battered furniture is usually occupied by a corps of pampered dogs. A tall, courtly man whose soft accents were uncorrupted by the years he spent in New York as president of a communications company, he could be a casting director's choice to play a South Carolina aristocrat. Striding through the gardens, dogs at his heels, he is forever pulling weeds, snapping off suckers and simultaneously denouncing the pesky peacocks for their latest raid on the bougainvillea blossoms. He greets passing guests, most of them unaware that the man who inquires where they're from is the ninth-generation owner of the world-famous gardens they have come to see.

"Here's where it began, the original garden they called Flowerdale,"

Accenting the gardens' changeless and changing beauty, ancient cypress knees are highlighted by daffodils in the first year of bloom.









TOP: A live oak overhangs a lakeside planting of azaleas. "We're never out of sight of water," says Drayton Hastie. "It's really a garden of waters."

ABOVE: Like splashes of sunlight on the lawn, a display of early summer chrysanthemums enlivens a quiet corner of the gardens.

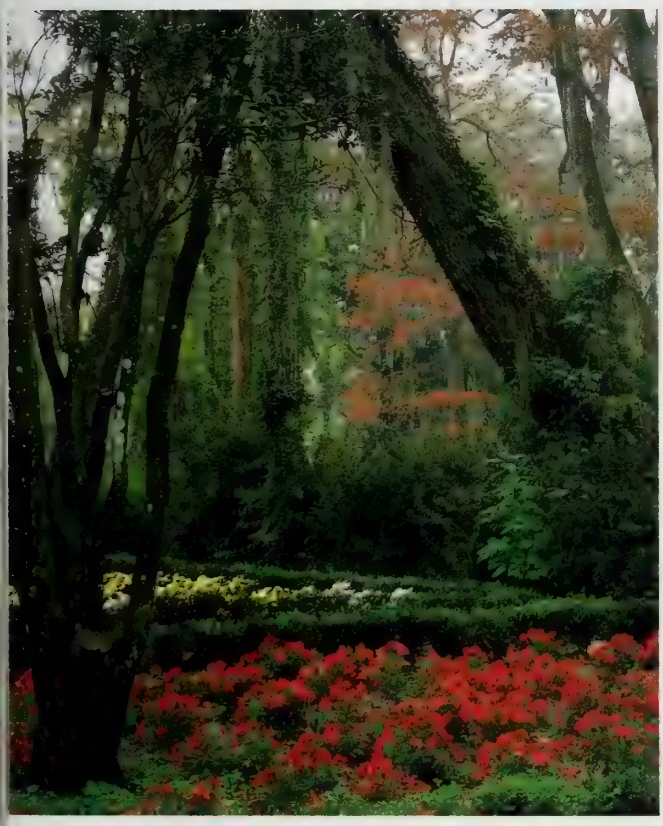
ABOVE: Chrysanthemums form a curving wall of color beside a path that winds through the woodland near the wildlife refuge.

he says. Masses of pink, green and white caladiums fill eight angular beds framed by closely trimmed boxwood. "Very formal, of course, in the style of the seventeenth and eighteenth centuries."

Apart from that small original parterre, Magnolia is a free-form composition, at first observation so natural and unstudied that it seems an authentic Eden, miraculously flourishing beside the dark, swampy pools. The truth is, of course, that every plant is carefully calculated for its effect on the immediate surroundings, and each area in turn must play its part in the big picture. Hastie calls it a "horticultural symphony."

Once a month, notebook in hand, he walks through the entire garden, studying every aspect and making







TOP: In late autumn, sycamore leaves cover the lawn between the house and the Ashley River. Live oaks are silhouetted in the background.

ABOVE: Chrysanthemums hedged by boxwood maintain the pattern of the original garden, Flowerdale, designed in the 1680s.

ABOVE: Sycamores and live oaks overlook the Ashley, once the principal means of travel to Charleston, ten miles downstream.

notes for the coming year. These may involve some of the 150,000 bulbs planted annually by his staff of twenty-five ("I don't know of any bulb that won't grow here"), or a renewal of some of the hundreds of camellias and azaleas. For extra snap in the springtime, he may call for more Japanese quinces and Lady Banksia roses. For summer he may pencil in additional shrubs, such as rhododendron, kalmia, gardenia and hibiscus. Fall may demand more cassia and tea olive trees. And winter—well, winter is the showcase for camellias, both *japonica* and *sasanqua*. Even features of the garden that look primeval may have resulted from some human agency. Beside one black pool Hastie points to a cluster of gigantic bald

continued on page 282



A Classical Refrain

Aristocratic Patina of a 1920s Residence in California

INTERIOR DESIGN BY ANTHONY HAIL TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN

PIEDMONT IS A wooded enclave in the hills above Oakland, California, settled and wonderfully self-contained, yet just a couple of stone's throws from the bustling city and port.

When a San Francisco couple decided to move across the bay—to cut down on the husband's commute to the exurban projects he was developing—they brought with them Anthony Hail, the designer, whose work for friends they had so admired.

An exemplar of aristocratic urbanity, Hail was delighted that the venture would concern a circa 1925 Italianate house by architect Albert Farr. "We didn't change an iota of the façade, and we kept the original hardware wherever possible. However, we raised all the doors, changed all the fireplaces, rebuilt the library and porches, and tore down all the paneling that had been added on."

When the owners said they'd like to keep the narrow, curving main staircase, Hail pointed out that the upstairs landing might prove to be rather shallow—and the upstairs hallway a bit narrow as well. "How much wider should it be, exactly?" asked the husband, accustomed to having details built to his preference. "Two feet," replied Hail, who was astonished the next time he visited, because the wall had been moved exactly that distance.

The decorating program proved to be compatible with the husband's passion for collecting rugs, whose colors complemented those of the fabric and paint. Burnt orange turned out to be "a leitmotiv that was carried throughout in various versions," explains Hail, "a pale peach in the dining room, a darker shade in a braid."

ABOVE: "We didn't touch the façade," recalls Anthony Hail of the Italianate house in Piedmont, California, which was designed circa 1925 by architect Albert Farr. "However, we redid the interiors." OPPOSITE: The entrance hall is embellished with a Régence mirror. "I'm delighted with the stairwell's trompe-l'oeil stones," says Hail.







The living room's French, Oriental and English antiques set the residence's sophisticated tone. A Montezin painting hangs over the 18th-century rouge marble fireplace. The 18th-century tall case clock is English. Georgian stool.



"Few clients would have tackled the extensive remodeling and restructuring of the house," notes Hail, "but it was natural for the owner, a developer. He moved walls the way most people move sofas." ABOVE: Peter Ellenshaw's *Galway Bay* enlivens the library, which features Irish armchairs at its windows. A Queen Anne bench is placed next to a travertine-topped low table. Giacometti standing lamp. Persian rug.

In the basement, a special room was even set aside as a "rug library," fitted with shelves on which the collection could be maintained.

The owners already had a substantial amount of English furniture, including a handsome Chippendale-style bed, and Hail elaborated on this core throughout by using "beautiful stools, pairs of Adamesque mirrors—some of them found in Denmark—and marvelous chandeliers. She would be horrified when her husband and I got loose," quips Hail. "We'd always find something wonderful to buy. But she ended up loving all of the excitement, the sense of unexpected discovery."

Despite his allegiance to classical balance and his meticulous regard for accuracy, Hail has never advocated rooms that look like set pieces. He prefers "things mixed up," with many types of furniture and objects. And so there's a Moorish lantern, Chinese porcelain, a Russian cabinet and Waterford chandeliers.

Anthony Hail's touch is particularly evident in the unrestrained elegance of his choices in draperies and fabric. "And I placed mirrors everywhere," he says, "even around the corner from one another."

The ensemble, he feels, "looks like it was effortless," but its success can be attributed quite simply to the enthusiasm with which the owners took part, to their delight in urging him on. "They were charming to work with," Hail declares. "They let me have my own way, and I went all out for them." □

OPPOSITE: Aligned before the dining room's Adamesque mirror is a set of Paul Storr candelabra and candlesticks. A 19th-century Japanese Imari vase rests on the table surrounded by Chippendale-style chairs. The Waterford chandelier is from the 18th century. FOLLOWING PAGE: A Chippendale-style canopy bed, which is draped with chintz, centers the master bedroom. The marble-topped table is French.





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Reinterpreting Minimalism for Collectors Audrey and Sydney Irmas
continued from page 161



"I hate that cold feeling that's so often a side effect of hard surfaces and an open structure," Audrey Irmas says. "I wanted to be able to feel intimate in this space." ABOVE: The palm terrace features a pair of chaise longues and several fruit-drying racks from Napa Valley used as a screen. Towels used for sunbathing and massage are stored in an antique Japanese basket.

the size of a shuffleboard court, announces the transition between the terrace and the sand, and also signals "home." The slender iron gate doubles as an up-to-the-minute white picket fence. And what other Malibu Colony household sports Mickey Mouse and dinosaur flags to show that the grandchildren have arrived?

Even the majestic terrace goes waggish at times. The architects created a festive party tent with two little triangles and a barrel-vaulted ceiling to play off the more contemplative, sophisticated geometry of the house.

And at a late-summer bash, Christopher Mason, that toast of New York, chronicled the "skirmishes of the Irmases" in his "Irmas House Song." The point of pared-down trappings and cogent design was made clear in verse after verse: The Irmas "château sur la plage" is focused wholeheartedly on life. □

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The Evolution of a Family Legacy in Wiltshire
continued from page 171

likely to take the dogs on a long walk to enjoy a view of the house from across the lake, to see how things are growing, or make a note that a clump of trees planted twenty-five years ago needs thinning or that some rhododendrons should be replaced.

Renewal is constant and the investment is substantial, for Bowood and for all historic houses. Lord Shelburne objects to what he considers heavy and outdated taxes, which force an average of twenty-five privately owned historic houses and estates to be sold each year to become museums or hotels.

He feels passionately that these should remain family homes. It is more interesting for the public that visits them, he points out; committed owners look after their houses better, and they do not become a burden on the national purse.

"At the moment," he says, "these houses haven't got a dog's chance of surviving as homes unless there are some tax amendments."

As president of the Historic Houses Association, he works hard for those amendments, both at the national level and in Brussels (where he lobbies for new regulations), not for the benefit of the owners but for the houses and for the survival of a national heritage.

"There is a heavy tax on any funds that owners are able to set up for the maintenance of their houses," Lord Shelburne explains. "That means that to pay for repairs more and more of the contents must be sold—usually abroad. And more paintings and furniture are lost to the house and to the nation."

The earl is persistent; his campaign is cranking up into higher gear, and the stately houses of England are dependent on the results.

Helping historic houses through the twentieth century concerns him as well. He is the first family member to live full-time at Bowood—previous generations did an annual circuit of the five family houses—and perhaps it is for that reason his devotion to the land is so great. Lord Shelburne has given a great deal of thought to conservation and has come to the conclusion that it is time to "go green"—to convert the estate's two thousand acres of parkland from agricultural to grazing purposes.

"I was putting more and more chemicals onto the land just to stay on the right side of the black line in the account books," he says. "The land is too fragile for that. It is a great relief not to have to do that anymore."

Wildflowers are now beginning to reappear in the fields, and the bird life is improving all the time. Lord Shelburne keeps binoculars at the window to identify birds that haven't been seen for years.

It is Lord Shelburne's continuing definition of a historic house in the twentieth century that makes Bowood what it is today—not just surviving, but buzzing with life.

The splendid view of Capability Brown's lake is better today than ever. "One can never be smug and think that the gardens and grounds are finished," says Lady Shelburne. "There is always something to be done. But it is a breathtaking view. Every day when I wake and look out the bedroom window I can't believe it. I still say to myself, 'Is this really where I live?' "

Bowood is very much on course for survival as a much-loved, historic family residence. □



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Kitchen Interior Design by SieMatic

Natalia Makarova
continued from page 198

old friends in the company. Then she took a class with the company in a studio and met with Konstantin Zaklinsky, who would be her partner. But all the preparation would come to naught if the powers-that-be refused to give Makarova their permission to dance with the company.

There were hopeful signs: The press came to photograph Makarova, and the BBC made arrangements to televise the first performance of a dancer who had defected. There was also talk of her returning to the Soviet Union to dance with the Kirov in Leningrad. Permission finally came on a Saturday, and that night she appeared with the company in *Swan Lake*.

In January 1989 Makarova flew to the Soviet Union and danced in John Cranko's ballet *Onegin*. "It was very heartwarming," she says, "but rather terrifying. I felt it my duty to do my best, as I would be performing for a very professional audience. And I was at the end of my dancing career, not the beginning." Makarova, who has wisely chosen to retire at the top, knew that she had to prove her right to the position she had achieved, as they had not seen her dance for almost twenty years.

"The first performance was in the Kirov Theater, and the crowd rushed up to the stage. I bowed and I bowed, and finally I was so tired that I just sat down at the edge of the stage and signed autographs in my beautiful *Onegin* dress while the audience screamed, 'Natasha! Natasha! We love you. Come back.' The demand for tickets was so overwhelming that Vinogradov added two performances in the October Hall, which seats four thousand. I was so exhausted emotionally that I found myself crying every day for two weeks."

Everything about her return was extraordinary. Normally no one is allowed to meet planes, but when Makarova arrived, fans, friends and the press were there to greet her. And her mother, whom she had not seen for eighteen years and who would be seated in the theater's imperial box.

"Usually only photographs of high government officials apppear on the front page of *Pravda*," she says. "But there I was, without a name, however, just a picture and a caption: 'Guest of the film festival.'" Officially, she was invited as a guest of the first documentary film festival held in Leningrad, where her film *Ballerina* would be shown. In the documentary, she illuminates and explains the dancer's art with clips of herself and other distinguished ballerinas. To see her dance the "letter scene" from *Onegin* and then hear her read the letter in Russian is to know that she is a gifted actress.

Her fans already know that. In Jerome Robbins's ballet *Other Dances*, created specially for Makarova and Baryshnikov, she conveyed intense dramatic emotion within the disciplined frame of classical dance. Those fortunate enough to have seen her in the 1983 revival of the Rodgers and Hart musical *On Your Toes*, for which she won every award imaginable, also know that she is a born comedienne. When the curtain went up, she was seen in bed, lying on her back, her face concealed by the newspaper she was reading. Very slowly, she raised one leg—and brought down the house. What made it so funny? Probably her innate sense of timing. "I loved working with the director, George Abbott," she says. "He taught me so much. And then, even though he was in his nineties, after every performance we would go dancing at Roseland. And you know," she adds, "he's not only a great director, he's a great dancer."

As in everything else she has done, Makarova has now plunged herself into acting with a passion. In her studio, at the same time that she is patiently perfecting a *développé* or a *dégagé*, if her husband and son, Andrei, are out of earshot she will work at strengthening her voice by endlessly repeating in full voice: "Me ma mo mu." Natalia Makarova is not only a great dancer, she's going to be a great actress. □

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Treasured Textiles Steeped in Indonesian History

continued from page 205

ing the innumerable dense, filigree lines in batik, waxing was traditionally the province of women. Generally, men prepared the cloth, which meant boiling, washing, fixing and sizing it, then beating it smooth.) After the worker waxes an entire side, she must replicate her design on the reverse side of the cloth. The placement of each line and image must be identical to its counterpart on the other side. If a detail does not match, the textile's overall clarity, purity and precision will be affected. Despite the formidable skills involved, many Javanese women, from noblewomen at courts to peasants in the villages, learned to make batiks, for batiks were made to be worn.

Indigenous Javanese costume for both men and women consists of one or more rectangles of batik fabric, folded and wrapped to make a garment. The most common is the *kain panjang*, an ankle-length skirt. Another basic piece of batik clothing is the sarong, a shorter skirt cloth sewn into a tube. A batik divided into two separate design areas (one light and one dark) is called a *pagi-sore*, or a "morning-evening" cloth. Depending on how the fabric is wrapped around the body, the wearer can show one pattern during the day and the other at night. The *dodot* was a ceremonial and royal cloth, enormous in length, that was folded and wrapped into an overskirt. The *dodot* was once exclusively reserved for royalty and court officials; an ordinary bride and groom could wear *dodots* on their wedding day to feel like royalty on that special occasion.

If the craft of batik was open to women of all classes, full access to its vocabulary was limited by social rank. The royal family annexed certain designs for itself—they were known as the "forbidden patterns." Owning a quantity of batiks was a status symbol because it was so expensive to obtain enough cotton and then undertake its waxing and dyeing. Batiks were important sources of pride and prestige; in Java they were treasured heirlooms, esteemed gifts and essentials of a bride's trousseau.

No one can say when batik was first made in Java—as the climate is detrimental to the conservation of textiles, the earliest known piece of native batik dates from about 1750. Surviving examples record the diversity of ethnic and religious groups that peopled the archipelago. Foreign images and styles were assimilated into batiks and enriched them greatly, but the technique remained purely Javanese.

Indian traders bringing cotton to Indonesia did a brisk business in Java, and the brilliant colors and religious symbolism of Indian cloth were integrated into the compositions of local textiles. Emblems of Hindu and Buddhist cosmology, such as the tree of life and the wishing tree, became popular motifs in batik, as did peacocks and lively splashes of flowers. Another direct import from India was a geometric form called the *tumpal*, or elongated triangle. Framed by narrow borders, the *tumpal* has become a staple in batik; its strong, solid, spearheadlike appearance effectively balances the lightness of the plant or animal imagery and lends structure to the larger design.

Batik, as it is understood in Java, means resist-dyed cloth.

Most Indonesians are Muslim, but the Islamic prohibition against portraying living beings was ignored or cleverly subverted by many batik makers. Artists hid forms in the background by obscuring them with the *semen* designs, meandering patterns of interlocking lines that function like ground cover in many cloths. Another response by artists to the advent of Islam was an increase in stylization and abstraction, in profusions of dots, squares, circles, spirals and arabesques. These devices, which fill the surface, give batiks the aspect of busyness and fertility so familiar to us in Persian art.

One of the most important cultural determinants on batik was the influence of Chinese Export. Porcelains found a ready market in Java, and batik workers incorporated images they saw reproduced on ceramics—birds, animals, sea creatures, dragons, peonies, chrysanthemums and other symbols of beauty and good fortune—into their own designs. In the seventeenth, eighteenth and nineteenth centuries, Chinese immigrants arrived on the island in force, and they began making and commissioning fine batiks.

The Dutch had been a trading power in Java since the early 1600s, but they did not live there in great numbers until the mid- to late nineteenth century. (Chinese middlemen handled most of their dealings.) The arrival of the Dutch, who liked having textiles tailored to what they were used to at home, is clearly reflected in the batiks of the period. They began to sprout distinctly European floral arrangements featuring flowers common in Dutch still-life painting and European herbal books, but unknown to Southeast Asia.

Not a few of the Dutch women who came to Java were fascinated by the art and craft of resist-dyeing. After learning to make their own batiks, they started commercial and educational workshops to teach the techniques. Although more interested in Western than native motifs, these women were essential in preserving the tradition of *tulis* batik, which had nearly died out after the advent of mass-produced printed fabrics.

The Dutch settlers were yet another orderly strand in the closely twined cultural fabric that is batik. Like so many previous artisans, they upheld and transmitted local techniques while contributing their own store of ideas and accents. In doing so, they wove themselves into the history of a rare and vital art form.□



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Gwathmey Siegel & Associates
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the house even more. In addition, the interior is open enough that in any spot one is conscious of both the rest of the house and the ocean.

The vistas Gwathmey provides are never stark, raw, unmitigated, but layered, held shrewdly at a distance. From the children's bedrooms, for instance, between viewer and view is a grid of windows, then a deck, then a decorative railing, then a bay extending farther out.

Like the premodernists whose work he admires (the house is furnished with pieces by Hoffmann, Stickley, Ruhlmann), Gwathmey works and reworks the grid motif. All square and rectangular windows are based on an eighteen-inch grid scheme. The built-in cherrywood cabinetry in each bedroom is faced with a grid of nine-by-six-inch rectangles, as is the cabinetry in the kitchen. All interior doors have a center panel of twelve square glass panes, and even the medicine cabinets have mirrors that have been etched in a six-inch grid pattern.

Between the vaulted copper roof and the cedar walls is a two-course strip of glass block. The gesture is perfect—a crisp graphic element, a bit of sleek constructivist imagery (from a distance the glass is like a giant line of silicone caulking) and a sort of auto-homage, conjuring the architect's glass-block-filled interiors of the seventies. It is as if the Art Déco whiffs in his earlier work have resurfaced in a more subtle way.

He remains a romantic, culling idealized forms and images from the twentieth century's eager, urbane early days, trying to adapt them to the century's end. But unlike designers done in by their romanticism, Gwathmey is redeemed by his instinct for holding back. For all the luxe of this house, it is remarkable more for its restraint. The garage may house four cars, but the plain white-tile walls are utilitarian. A discreet outdoor stairway curves around the east end, depositing visitors at the rear patio, ignoring the house. The bowed corridor off of which the children's bedrooms sprout has been declared a sort of ad hoc sitting room.

Most appealingly modest of all is how the house sits in relation to the beach. Unlike so many new Long Island mansions, it is not on the very edge of a dune, craning to see and be seen. Rather, the house, confident of itself, is set back from the water's edge. This is a house that fulfills its public function—the dune is crowned, the waterfront edge is announced—yet respects its own privacy. "The house, especially out here, is a new standard," Gwathmey says. A new standard for Charles Gwathmey, or a new standard for Hamptons beach houses generally? The architect only smiles. □



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Prince and Princess von Metternich
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greatness—in Austrian uniform; another of the austere archduchess Maria Theresa dressed for the carnival; and many other fascinating historical souvenirs.

The princess had witnessed the Russian Revolution—the war, the bombardments, the Soviet armies confiscating and looting the properties of her family. What does she feel for the little she has left—little compared, of course, to what she had before? "One has to detach oneself: I still love beautiful things, but I am no longer possessive of them. When I see people tearing themselves apart for some thing, some object, it seems to me inconceivable. In the old days I loved to collect. Now, I have lost that burning desire. But to arrange objects, to hang paintings on the wall, that, oh yes!" To which Prince Paul quickly adds optimistically, "Something that you do, that you accomplish, that you create after having lost everything, gives you an enormous sense of satisfaction."

Johannisberg never lies idle—there is a constant parade of people and activity. Often the state asks the Metternichs to open their doors to official guests. Then there are grand ceremonies: when Prince Paul received Germany's Order of Merit, or the celebration of his seventieth birthday. For the most part, the Metternichs invite whomever they choose—a most illustrious and diverse array, groups of vintners and musicians. "Here, there is wine and there is music. Music is the passion of the Rhineland," says the princess. "Johannisberg is a center of music," agrees Prince Paul, "but it is also a center of gastronomy. Some television programs have been filmed here, showing Germany's greatest chefs exercising their skills on our terrace. In fact, our home is a lively center, full of activity."

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A Horticultural Heritage in South Carolina
continued from page 249

cypresses, growing from a low, artfully sculpted bank. The bank was a dam installed over two hundred and fifty years ago in the rice-growing days. "You can't create a garden like this overnight," he remarks.

For twenty-five years Drayton Hastie owned Magnolia with his brother; he bought the other half in 1975. "At that time it was a springtime garden, a six-weeks-a-year display. Now we have a year-round garden." Hastie has added a separate thirty-acre Audubon Swamp Garden, and a one-hundred-and-fifty-acre waterfowl refuge covers a former rice field. Indeed, the entire five hundred acres of the plantation comprise a wildlife refuge. The bewildering variety of creatures includes two hundred and twenty-four kinds of birds and some brawny alligators.

The first Drayton to own Magnolia Plantation was Thomas Drayton, Jr. A member of the large British colony in Barbados, he joined a group that moved to South Carolina in the early 1670s and settled in the newly founded city of Charles Town, later Charleston. The Draytons already had a long and distinguished history. Aubrey de Vere, founder of the English-speaking line, had crossed the English Channel with William the Conqueror and fought in the Battle of Hastings. For his trouble he was awarded a Northamptonshire stronghold called Drayton House, and the family adopted the Saxon name as its own. While his wife developed the garden called Flowerdale, Thomas Drayton built a brick mansion with first-floor ceilings eighteen feet high, and a great hall with stucco pilasters and other ornate plasterwork.

Retreating British burned the mansion during the Revolution, and a new one rose to replace it a short distance away. For many years the Draytons of Magnolia continued to prosper, growing rice, indigo, cotton, sugarcane and corn. Then fateful events in the 1830s radically changed the course of Magnolia's future. The heir died in a hunting accident, and the plantation passed to his brother, a twenty-one-year-old ministerial student, John Grimke Drayton. The youth, of once-modest expectations, suddenly was master of one of the South's greatest plantations.

Happily, none of it went to his head. Young Drayton completed his studies, and for much of his life juggled the duties of an Episcopal minister with those of a prosperous planter. When his health failed under the rigors of the new life, and the family physician recommended that he rest and "dig in the soil," gardening became a consuming passion, perhaps related to his Philadelphia-born wife's homesickness. He once said that he sought "to create an earthly paradise in which my dear Julia may forever forget Philadelphia and her desire to return there."

It was young Drayton's good luck to plunge into his lifetime avocation just when the romantic movement had rendered formal gardens passé. If ever a place was suited to the new naturalistic English style, it was Magnolia. Woodlands, lakes and the curling Ashley River created perfect natural settings, and the wealth of water combined with the humid climate and soil to create nearly year-round growing conditions. Drayton, a practical experimenter as well as a visionary, introduced *Azalea indica* to America and was among the first to grow *Camellia japonica* outdoors.

Woodlands, lakes and the curling Ashley River created perfect natural settings.

Like many properties around Charleston, Magnolia Plantation was burned by the Union army in 1865, producing melodrama that would tax the imagination of a historical novelist. John Drayton was at Flat Rock in the Blue Ridge Mountains, his wife and children having been sent to her family in Philadelphia, when the Yankees came. Sherman's men seized the plantation overseer, Adam Bennett, a slave, and strung him to a tree (which still stands) in the garden, demanding that he divulge where the family valuables were buried. Refusing, but ultimately freed by the Union soldiers, Bennett walked more than two hundred miles to Flat Rock and reported to Drayton everything that had happened.

In the hard years of the Reconstruction, Bennett and many of the other freed slaves remained at Magnolia, working in the gardens. To replace the destroyed main house, Drayton moved a prerevolutionary house from an upriver property and set it on the foundations of the house Sherman had burned. With some 1880s Victorian embellishments, it is the house that visitors see today. Furnished unpretentiously with period pieces, and functioning now as a house museum, it is a particular interest of Hastie's wife, Fernanda.

Here, too, are the Bibles and collected sermons of Hastie's great-grandfather, as well as his own notable accumulation of seventeenth- and eighteenth-century horticultural books and prints. And, with wry relish, he introduces visitors to the stern, forbidding portraits of the Grimke sisters, Angelina and Sarah, "two of the ugliest women who ever lived." The sisters, aunts of the gardening minister, were strong abolitionists who moved north long before the Civil War and made careers in the antislavery movement.

Hurricane Hugo, which struck the South Carolina Low Country in September 1989, did not spare Magnolia. "But we were relatively lucky," says Drayton Hastie. "None of the lower-growing plants were hurt. We lost a good many trees, mostly pines. I wish I could have selected the ones to remove, rather than Hugo, but even so, the result may be beneficial. It's opened things up. We'll get more sunlight on the ground, and that will be good for the flowers." □



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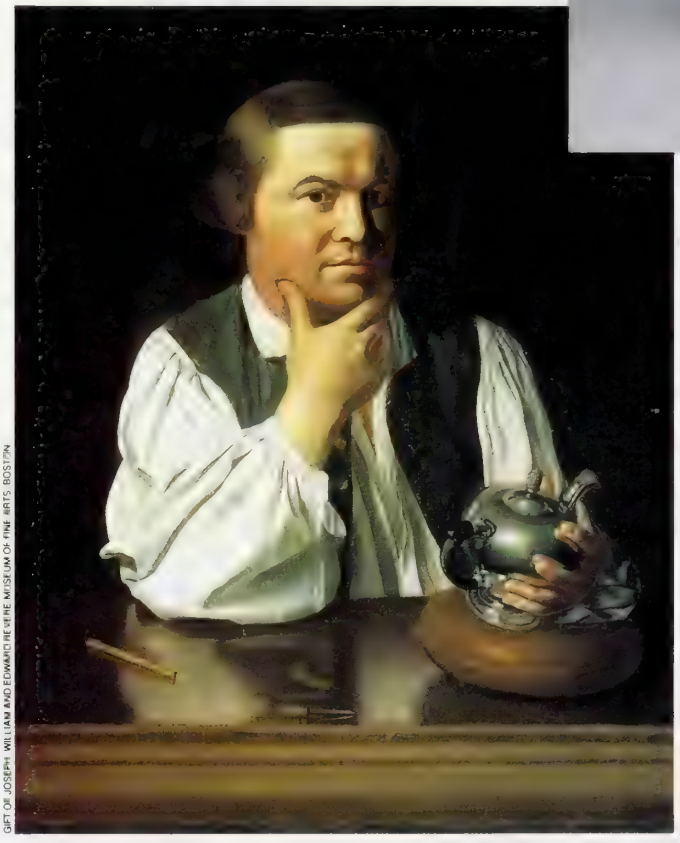
By Avis Berman



GIFT OF PENELOPE BARKER NOYES, MUSEUM OF FINE ARTS, BOSTON

RIGHT: An oval silver teapot from Boston's Museum of Fine Arts was crafted in 1786 by Zachariah Brigden, a fifth-generation native of Massachusetts. It commemorated the opening of the first bridge over the Charles River between Boston and Charlestown, a significant feat.

BELOW: Paul Revere, in a John Singleton Copley portrait. Revere was just one of many respected American silversmiths in the late 1700s.



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Nowhere were the rich historical associations of American silver and the role of the smith more pronounced than in eighteenth-century Boston. That Boston was both in the vanguard of political protest and one of the primary silver-making centers in the colonies was not coincidental. Within ten years of the founding of the Massachusetts Bay Colony, master smiths settled in the Boston area. The first paper money issued in America was engraved by John Coney, the city's leading silversmith, in 1690. Edward Winslow, one of the best Boston smiths, was a constable, a selectman, a captain of the local militia and a judge.

As proof of their high position, several smiths were immortalized by Boston's finest artists. Winslow's portrait was painted by John Smibert, and Rufus Greene and Nathaniel Hurd sat for John Singleton Copley, the first American artist of genius. Everyone knows that Paul Revere was a successful Boston silversmith. In 1768, seven years before

continued on page 286

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An American Craft on the Road to Independence

continued from page 284

his midnight ride, he made the Sons of Liberty Bowl, a silver punch bowl in honor of those members of the Massachusetts House of Representatives who refused to bow to the British—or as Revere put it, "the Villains in Power." The bowl has become an icon of American resistance to political repression, and thousands of replicas are sold today, though without the incendiary engraving. They are, of course, the ever-popular "Revere bowls."

But Paul Revere was only one of many talented silversmiths active in Boston. The delicate teapot from the collection of Boston's Museum of Fine Arts was made in 1786 by Zachariah Brigden, a fifth-generation Massachusetts native who did a good business in religious and domestic plate. He owned several houses and had clients in Massachusetts, Maine and Connecticut. His teapot is a delightful distillation of a reigning aesthetic movement in a utilitarian object.

The political upheaval of the revolutionary war also brought about sweeping changes in artistic fashion. Just as the Founding Fathers turned to Greek and Roman laws to fashion a democracy, their artistic counterparts believed that an emulation of classical style was their most fitting way of expressing the republican ideal. Before the Revolution, the curved shapes and exuberant, scrolling ornament of the Rococo style were popular. Afterward, federal purity and virtue were felt to be symbolized by the relative simplicity of Neoclassicism, and the craftsmen of the proud new nation discarded Rococo rotundities for the lighter and more restrained forms.

Tellingly, it was Paul Revere, resuming his profession when the war ended, who introduced the Neoclassical teapot to America. The graceful, drumlike shape, straight-sided spout and engraved floral swags of Brigden's teapot all reflect the classical influence. Bright-cutting, an engraving technique then widely used, is responsible for the feeling of lightness because it produces not a continuous line but a succession of small, sharp gouges. The repetitive strokes make for a shimmering surface that also complements the smooth, lustrous areas around the cuts. This teapot, minutely engraved yet simply formed, satisfied a strong sense of aesthetic discernment and an equally strong sense of patriotism.

Tea and the teapot, of course, have distinctive historical connotations, particularly in the annals of patriotism. By the 1740s America was a nation of tea drinkers, and tea taking had become an ingrained custom, a domestic ritual and a status-filled entertainment. Fashionable hostesses required a variety of utensils and equipment to serve tea properly—a real boon to the local silversmiths. Suddenly, a world without tea was unimaginable, which is why the enforcement of a tea tax and the massive dumping of cheap tea on the colonial market inflamed Bostonians and led to the Boston Tea Party of 1773. Tea was, in Revere's words, "the Bitter Draught." The rebels began abstaining from tea, and once the fighting began, many Americans renounced it for the duration. Tea and the teapot had become symbols of tyranny, coffee the patriotic substitute.

Brigden's teapot, made after the restoration of tea drinking, is not about war but about economic progress—specifically, the evolution of Boston from a colonial outpost dependent on English trade to a self-reliant city. It applauds a major engineering feat: the completion of the first bridge across the Charles River. Carriages and pedestrians could now pass easily from Boston to Charlestown, previously accessible only by ferry. As an expression of gratitude, the proprietors of the bridge presented one of the men who directed its construction with the teapot, suitably engraved with a vignette of the bridge and the river. Pleasing and practical, this piece of silver, awarded as a token of individual esteem, encapsulates the national odyssey from servitude to independence. □


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Finishing School

The **Isabel O'Neil Foundation for the Art of the Painted Finish** will hold its annual spring benefit auction on May 24 at Sotheby's, followed by a black-tie dinner dance. Celebrating its 11th anniversary, the auction will be chaired by Mrs. William F. Buckley, Jr., who studied with Isabel O'Neil and completed the workshop training in the tradition of the Renaissance guild system. Members of the studio workshop collaborate with top interior designers to create finished pieces, which this spring will include a pair of occasional tables in a black-and-white checkerboard pattern designed by Juan Montoya; a pair of tortoiseshell obelisks and copper spheres designed by Michael de Santis; and a gilt plate on a stand with a lacquered finish and accented by a Sun King motif, designed by Sam Botero. Other interior designers involved this year are Mario Buatta, Mark Hampton, Betty Sherrill and David Easton.



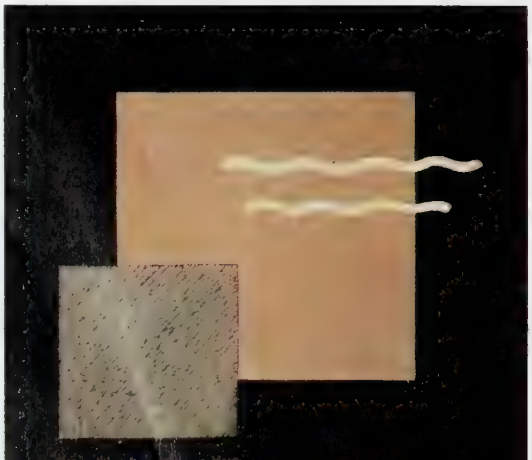
For ticket information, call 212-348-2120. The Isabel O'Neil Foundation for the Art of the Painted Finish, 177 E. 87th St., New York 10128; 212-757-4404.

Parlor Games

An architect bought the heather-colored pantry box as Gail Lettick was unloading it from her car, having just purchased it at an antiques fair. Ralph Lauren loved the outsize tin letter spike. These and other articles that have become folk art are representative of the items at **Pantry and Hearth**. Lettick became a dealer when a friend persuaded her to sell one of her own antique pieces and she set out to replace it. Now featuring such objects as painted 19th-century kitchen chairs, candlestands, copper pots and a large collection of anniversary tins—facsimiles of domestic articles made for tenth wedding anniversary presents—Pantry and Hearth is one of the hottest folk-art galleries in town. By appointment only. Pantry and Hearth, 121 E. 35th St., New York 10016; 212-532-0535.

In the Showrooms

Schumacher is reviving an interest in traditional Axminsters and Wiltons with its new carpet collection. One of its Axminster woven carpets, *Le Grand Bouquet*, shows a pleasantly 19th-century allover flower effect with red, blue and cream blossoms and green leaves on a black background. Many other carpets in the collection are Wilton weaves, whose tufted, needlepointlike surface, touted in beige by Billy Baldwin, is regaining popularity. Among the Wiltons that Schumacher has produced are a Chinese-inspired chrysanthemum pattern and designs in subtle earth colors, and in desert tones of turquoise and soft purple.



The Museum Collection by **V'Soske**, begun in 1979 with a Michael Graves–designed rug, has gone on to allow other architects and designers to express ideas more fully and subtly in terms of weave and material than is usual. *Sally Sirkin Lewis #1* (below left), a geometric rug in silk and wool by Lewis, has a dark gray border that suggests a granite surface, with a softer worsted center of beige and an inset square of diagonal weave and two wavy horizontal lines.

Designers such as Rubén de Saavedra, Bunny Williams and Renny Saltzman have used **Rosecore**'s custom-dyed sisal in recent years. Bunny Williams has bordered it with silk tapes from Brunschwig & Fils and with leather. Rosecore is showing a pattern of red roses and white dots on a black background, as well as a red-and-gold-paisley-on-black Wilton and a red paisley with stylized green leaves. Apropos of appropriate naming, Rosecore has had a beige carpet with a pattern of cut, raised squares for some time, which is called *David*. Now it has produced the rug with a pattern of bigger squares. The name? *Goliath*, of course.

continued on page 290



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Jewels of the Ages

"You can't put a price on these items," says designer Robert Metzger of **Fred Leighton**'s collection of ancient jewelry that takes pride of place next to the modern estate jewels. For his antiquities collection, however, Leighton "tries to choose pieces that are wearable today even though they were made 2,000 years ago." Housed in an elaborate Gothic-style building, the collection, which dates from 1500 B.C. to the Byzantine Empire, includes ancient rings, earrings, bracelets and necklaces of 24-karat gold, some of which are set with sapphires and emeralds, and others with garnets, carnelians and jasper. "Each piece is guaranteed by published parallels, a full scientific description and, if available, its provenance," says Derek J. Content, an ancient-jewelry expert and co-owner of the antiquities collection.

Of particular interest is an Egyptian necklace (left) consisting of two rows of jasper beads and one row of gold beads, dating from 1500 B.C. The gold beads were formerly in the collection of the duke of Northumberland. Also noteworthy are a pair of gold Roman bracelets dating from the 1st and 2nd centuries, a necklace of numerous garnet discs connected by double-link gold wire, and a Byzantine cross on gold with emeralds and pearls. A classical Greek silver finger ring dates from the 4th century B.C., and a Roman ring dating from A.D. 240 to 260 is set with its original cabochon sapphire. Fred Leighton, 773 Madison Ave., New York 10021; 212-288-1872.

Boy Toy

Billy Boy (*AD*, Sept. 1989) recently opened his first Paris boutique (71 rue du Cherche-Midi, 75006 Paris) within a historic landmark building that used to be a butcher shop. With interiors inspired by Poiret's drawings and furnished with a sofa and chairs from Poiret's Atelier Martine, the boutique has one main goal: to provide a fitting environment for the latest Billy Boy creation, his doll Mdvanii, of which 5,000 limited-edition models were made. To present Mdvanii at her best, the designer has created miniature accessories and settings, such as a box at the opera, an art gallery and an antiques shop. Her wigs are by Alexandre of Paris. Other Billy Boy designs available in the boutique are his signature jewelry and clothing.

Chinese Ceramics

"I take the greatest pleasure in creating a collection for others," says Kahlil Rizk, owner of the **Chinese Porcelain Company**. Rizk was a longtime collector of Chinese porcelain until he finally decided, as he says, that "you either buy everything and have an encyclopedic collection or you become a dealer—which can mean having a rotating collection." The pieces in Rizk's current exhibition, "Chinese Ceramic Sculptures," range from the 6th to the early 19th century. "There are great similarities in themes across the millennia and dynasties," he says, "such as the figure of the horse, dogs of the temple and earth goddesses. There is also a similarity in the quality of the clay." Included in the exhibition, which runs through May 25, are a



five-foot-high blanc-de-chine tree with a crane and a boy under it; a painted horse of the Tang Dynasty (above) that shows an unusual blend of stylization and accurate anatomy; and a tureen in the shape of a goose, made in the late 18th century for export to Spain or Portugal. The Chinese Porcelain Company, 822 Madison Ave., New York 10021; 212-308-3320.

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Decorative Textiles

Tucked into a quiet, tree-lined block in San Francisco's Pacific Heights district is the **Lotus Collection**, one of the West Coast's broadest selections of antique textiles and tapestries. The partners in the firm are James Tigerman, a collector who transformed his passion into a business eight years ago, and Kathleen Taylor, who recently received her art history degree. Her academic background comes in handy because, she says, "we spend a lot of time educating people. Europeans have always used textiles as decoration, but the idea is new to many Americans."

Although the collection includes examples from many regions and periods, Chinese and French decorative textiles are its special strengths. Larger works—a 17th-century embroidered velvet bedcovering from Italy, for instance, or a French tapestry depicting a battle scene—hang on the walls of the spacious shop. Smaller pieces, lovingly wrapped and rolled in tissue paper, are laid in flat drawers in the back room.

The rarest items, such as fragments of 11th-century K'oss fabrics, whose vivid colors and bold patterns are testimony to the sophistication of China almost 1,000 years ago, usually go to serious collectors who display and store them like particularly fragile works of art. Clients, who include Anthony Hail of San Francisco and Thomas Buckley of Los Angeles, have function as well as form in mind when they come looking for one-of-a-kind fabrics to re-cover antique chairs and footstools, cover pillows and headboards, and make table skirts and wall hangings. Their best buys, say the owners, are often 19th-century reproductions of 16th- or 17th-century fabrics, because "the quality is better and the colors are softer than modern copies." The Lotus Collection, 2843 Clay St., San Francisco, CA 94115; 415-563-0625.

Turkish Delights

Having bought and sold Turkish carpets for many years, London-based Adam Munthe and his Turkish-based partner, Asim Kaplan, decided to upgrade the quality of Turkish rugs and revive the ancient art of carpet and kilim weaving in central Anatolia. "Modern Turkish carpets are hideous," says Munthe. "And antique carpets are very rare and prohibitive in price—if you can find one."

Three years ago they established a production base in Konya and set up their first looms in the neighboring villages. Today, the **Asad Company** oversees what has become a thriving cottage industry in the region and works on commissions for such private clients as the duke of Beaufort and such institutions as the National Trust, the Historic Houses of Great Britain and Les Monuments Historiques de France. Sotheby's is planning an exhibition and sale of Asad's carpets and kilims.

Some of the Asad Company's classic designs are based on the famous white-ground Ushaks from the 15th- and 16th-century Ottoman court workshops, including a Lotto Arabesque Ushak and a Chintamani Ushak on a red ground, in which a Far Eastern influence can be detected. A series of central Anatolian designs, drawn from prayer rugs from Konya, Ladik and Melas, includes a carpet based on a 17th-century Konya prayer rug with upside-down ewers denoting purification and a *mirhab* pointing toward Mecca. The company is also reproducing Ziegler rugs, William Morris patterns and a series of traditional Caucasian motifs for a growing European market. Munthe has turned to his wife, painter and restorer Nellie de Rothschild, and to French artist Balthus and his wife, among others, to develop more contemporary designs. The Asad Company, 5 Earl's Walk, London W8 6EP, 937-0415; or contact their British agent, David Banford, at 054-426-7849.



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New Masters

In the accomplished hands of muralist and decorative artist **Anne Gray Harris**, any artist's style, a period or a favorite painting can be reproduced, or clients can leave it up to her Renaissance tastes. "We're used to seeing great paintings in frames, hanging in museums, where they are held away from us," says Harris. "We never look at such paintings in a decorative sense—leaving the textbook and becoming a part of our lives and our homes." Having already completed two restaurants for Brian McNally and working on a third, Harris is quickly becoming a sensation. For an antiques dealer, she transformed an entryway into a romantic French landscape reminiscent of Fragonard; for another client she transported Fra Angelico's angels to a living room wall; and for another project she painted a domed ceiling in the tradition of Tiepolo. "I am, above all, a good technician. I want to capture the magic of the old masters," she says. For a client in Connecticut, Harris painted a dining room mural in the style of English artist George Stubbs. Anne Gray Harris Studios, 145 E. 74th St., New York 10021; 212-861-0118.

The Wood Works

Designer Sam Botero describes the work from the **Wood Artisans** as "just brilliant." The woodworking shop, established in 1984 by owner Zachary Hefnawy, produces handmade furniture in solid mahogany and reproduces designs based on styles from Empire to Chippendale as well as on original sketches from interior designers, architects and private clients.



Botero, who brought a painted and gilded Regency chair to Hefnawy and commissioned a matching sofa, says, "He takes such time and effort to do a reproduction that the new piece is not simply a copy—it has soul. Hefnawy is a true craftsman who puts his heart into his work." Among other pieces that come from the artisan's 5,000-square-foot loft are a William Penn Chest, an oval dining table made of mahogany and rosewood veneer inlaid with ebony, and an Empire-style mahogany, black-lacquer and gold-leaf library.

Although it took Hefnawy more than two years to find the six craftsmen who make up his workshop, he admits that "it's just too difficult for me to stay away from each project—I tried and I couldn't." A couple of his pieces are currently on display at Nancy Brous Antiques in the D & D Building in Manhattan. The Wood Artisans Co., 366 Canal Pl., Bronx, NY 10451; 212-585-9091.

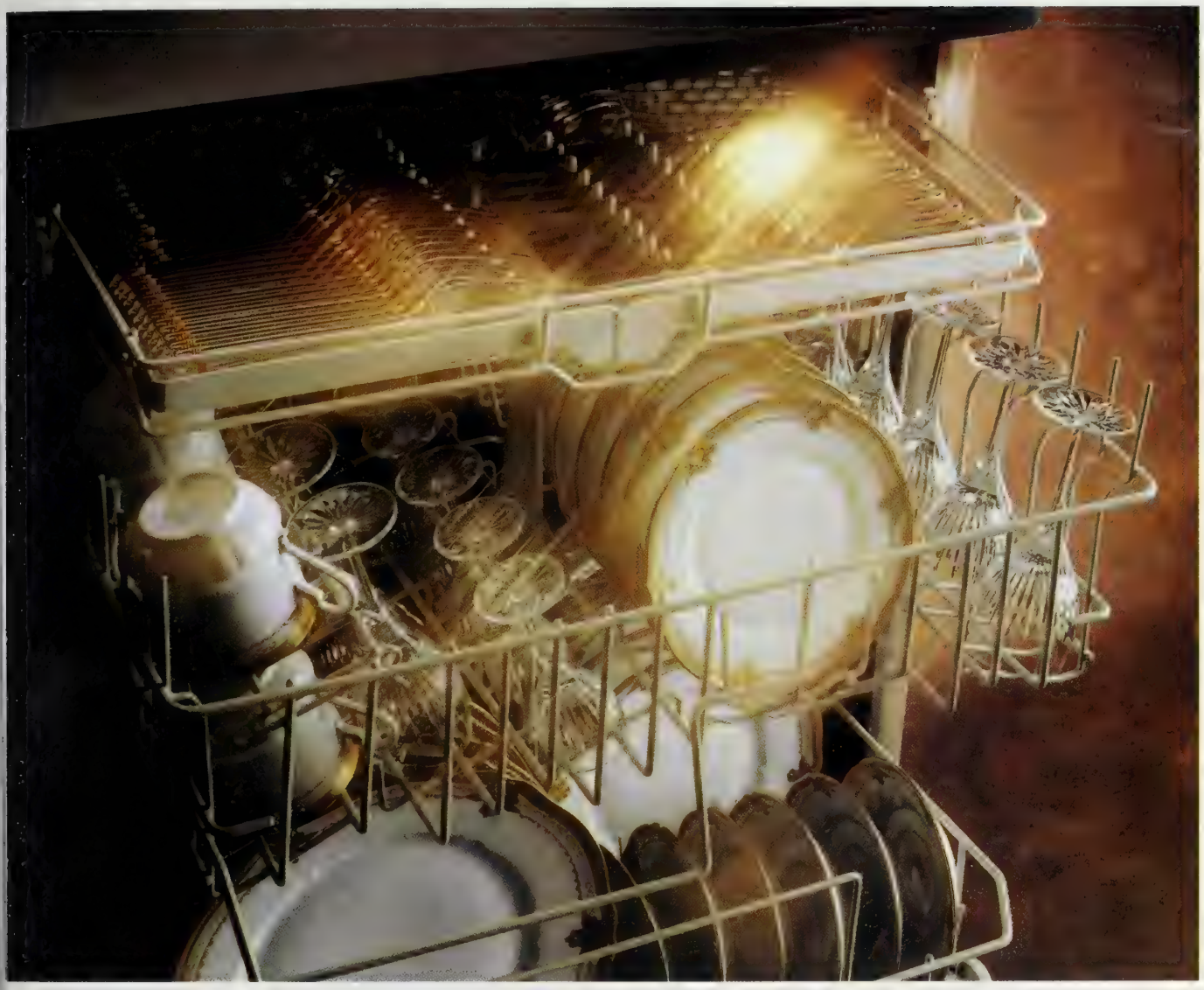


To the Point

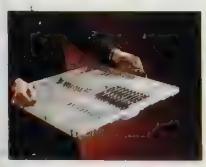
Ten years ago needlepoint was just a passionate hobby for **Brad Gordon**. As designers discovered his pieces—small rugs, chair upholstery, pillows—Gordon accepted more commissions, and he now works on projects from designers and private clients.

Clients of Robert A. M. Stern commissioned an all-silk pillow depicting the elevation of their new house as designed by the architect; for the Kips Bay Show House, Gordon did a silk pillow based on a Greek vase that "looks like it's crumbling," in muted black, terra-cotta and off-white. For the architect Preston Phillips, he stitched the worn-out tapestry on the backs and seats of four chairs from *The Normandy*. For another client, who commissioned a cover for his Empire-style ottoman, Gordon created a grid pattern in gold, blue and green with a trompe-l'oeil book stitched in silk in the center. For Vincent Friia (see p. 232), Gordon created a large rug in the master bedroom.

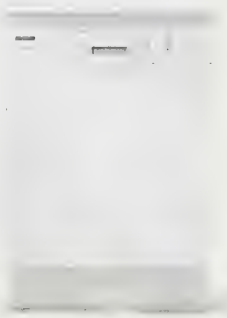
A recent series consisted of needlepoint canvases made to look like animal skins. Gordon designed an octagonal rug in a mélange of tiger, zebra, leopard, cheetah and giraffe. "I like to work with colors and shapes, making each tiger distinct—some are brown and some are orange. But at the same time, I want a rug that stays on the floor," explains Gordon. His most recent project was a set of ten chairs upholstered in leopard skin. "Each chair was different—you have much more freedom with needlepoint than with one chosen fabric." Brad Gordon Design, 32 Union Square East, Room 808, New York 10003; 212-206-7758.□



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Lisbet Holmes Early Textiles
10 Noel Road, London
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SW7 3PH, England, *44-1-373-3704*
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New York 10025, *212/864-3550*
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California 90069, *213/855-2567*
Judy Wilder Interiors
1010 Woodland Drive, Beverly Hills
California 90210, *213/273-2801*

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4 Redcliffe Mews, London
SW10 9JU, England, *44-1-370-6086*

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California 94559, *707/253-8500*
Charles Bass Architect
200 Kansas Street, Suite 216, San Francisco
California 94103, *415/255-1729*

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Textile Arts, Inc.
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New Mexico 87501, *505/983-9780*

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Gwathmey Siegel & Associates Architects
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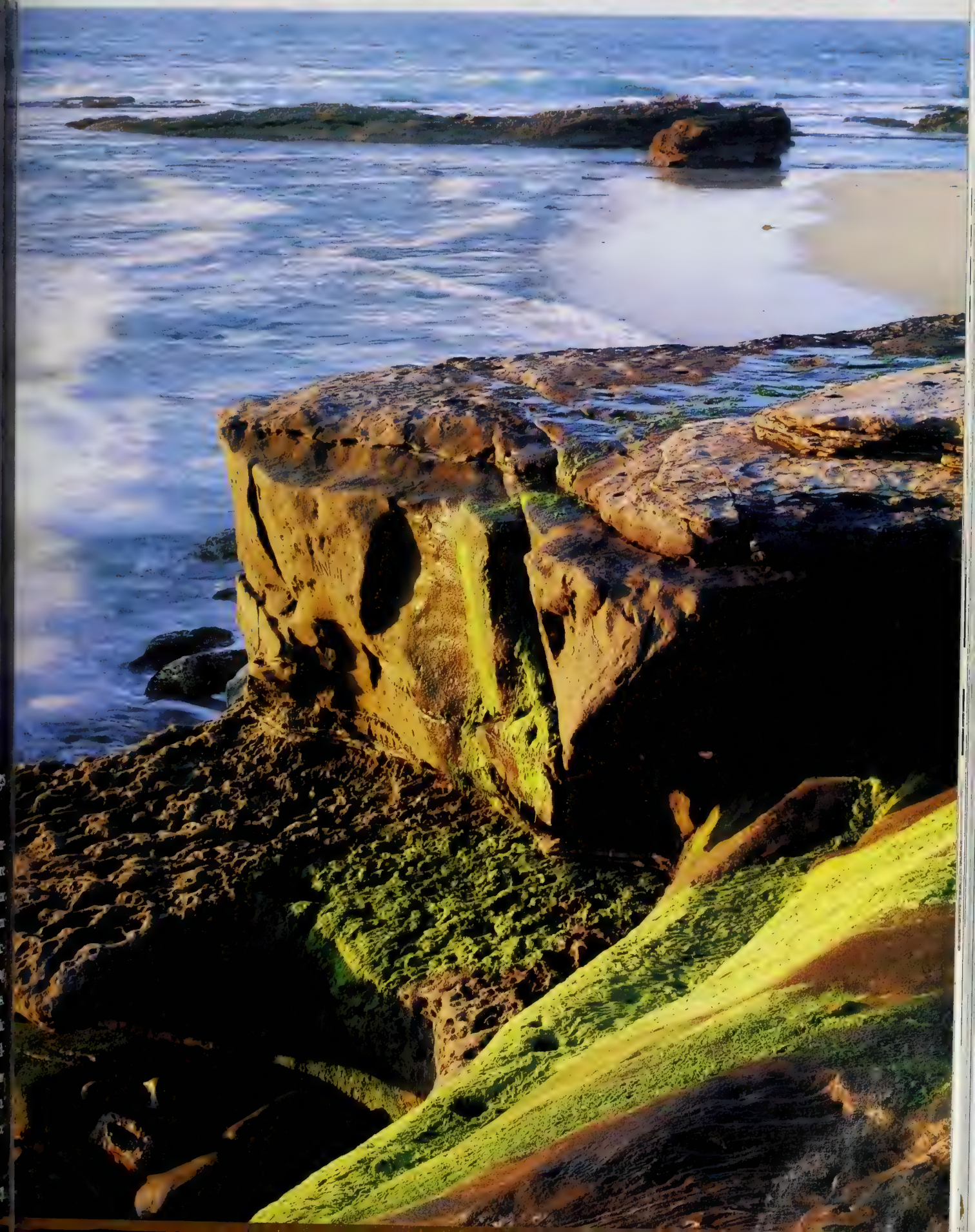
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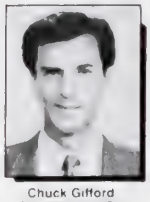
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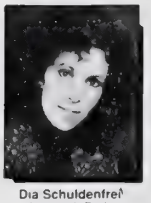
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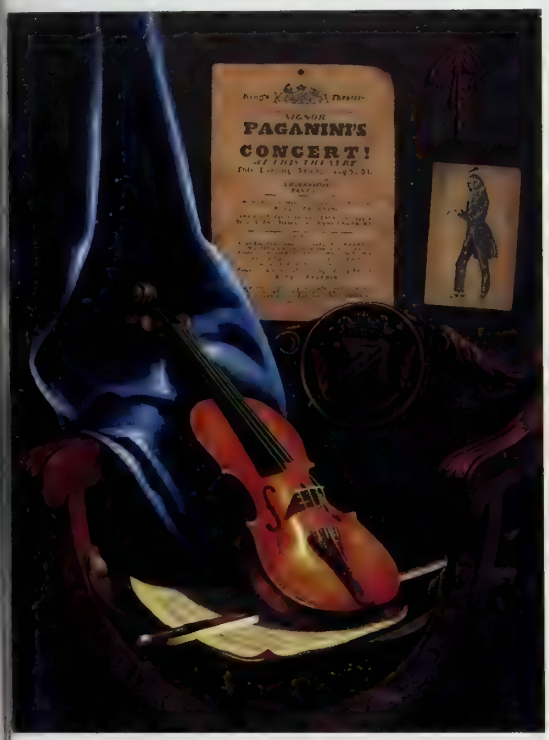
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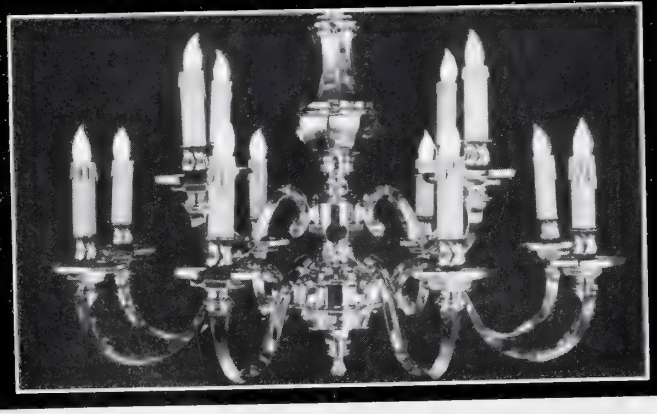
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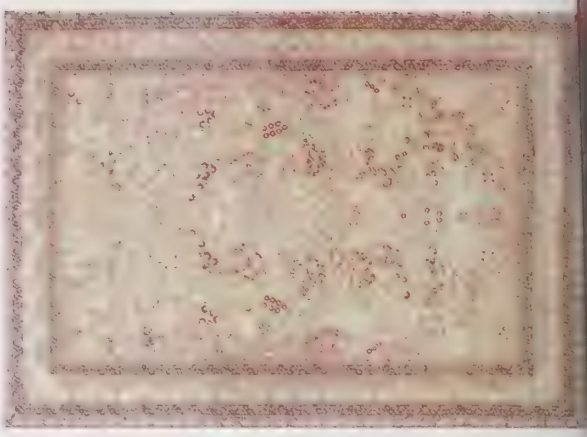


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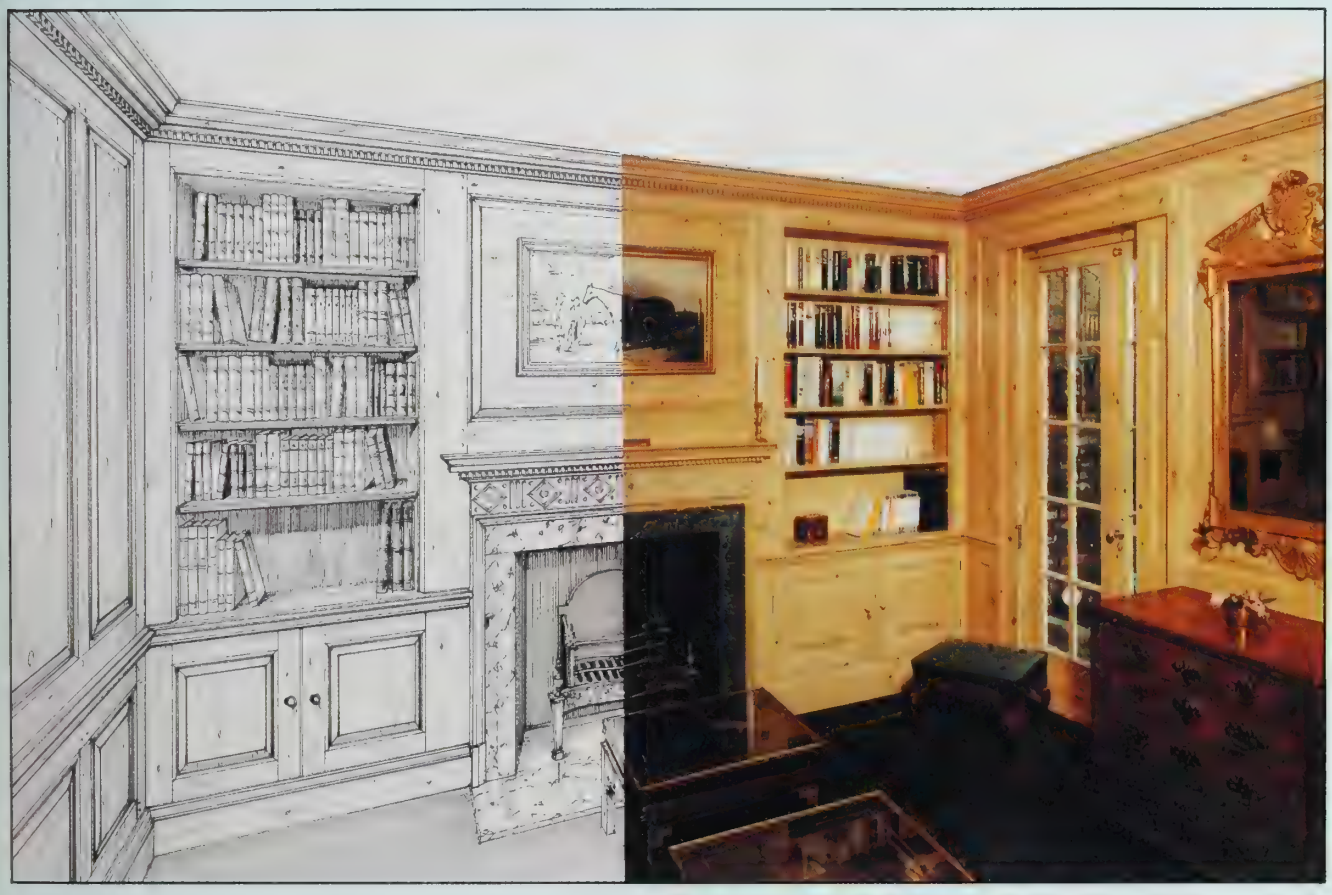
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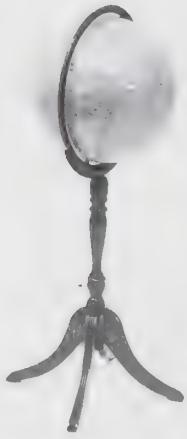
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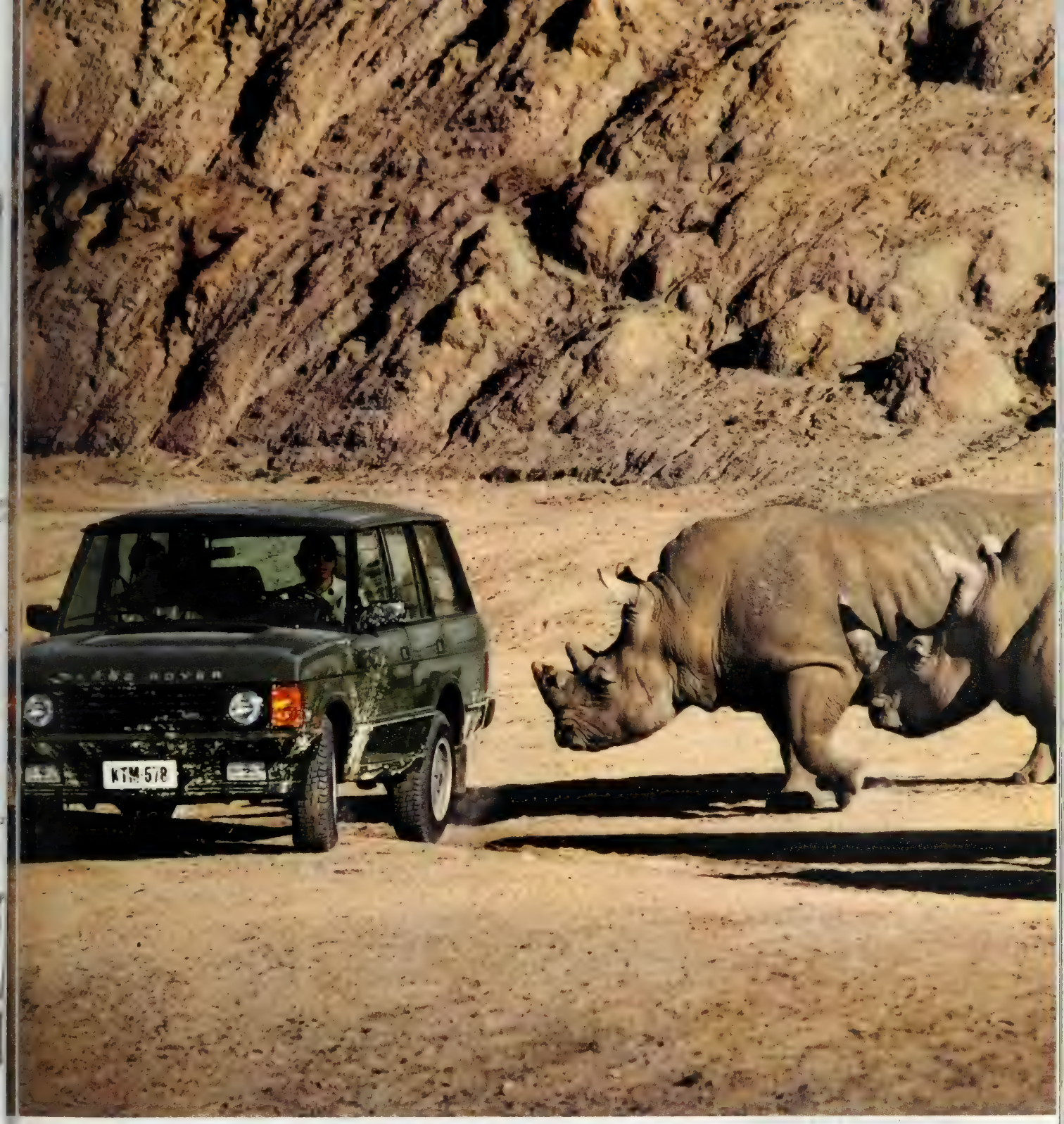
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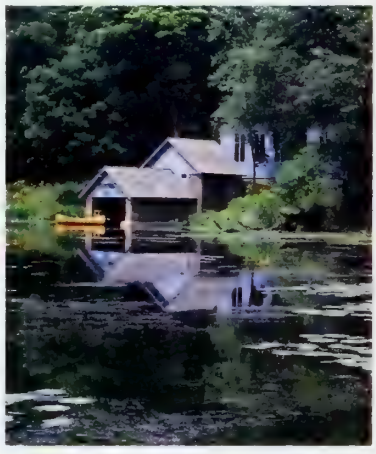
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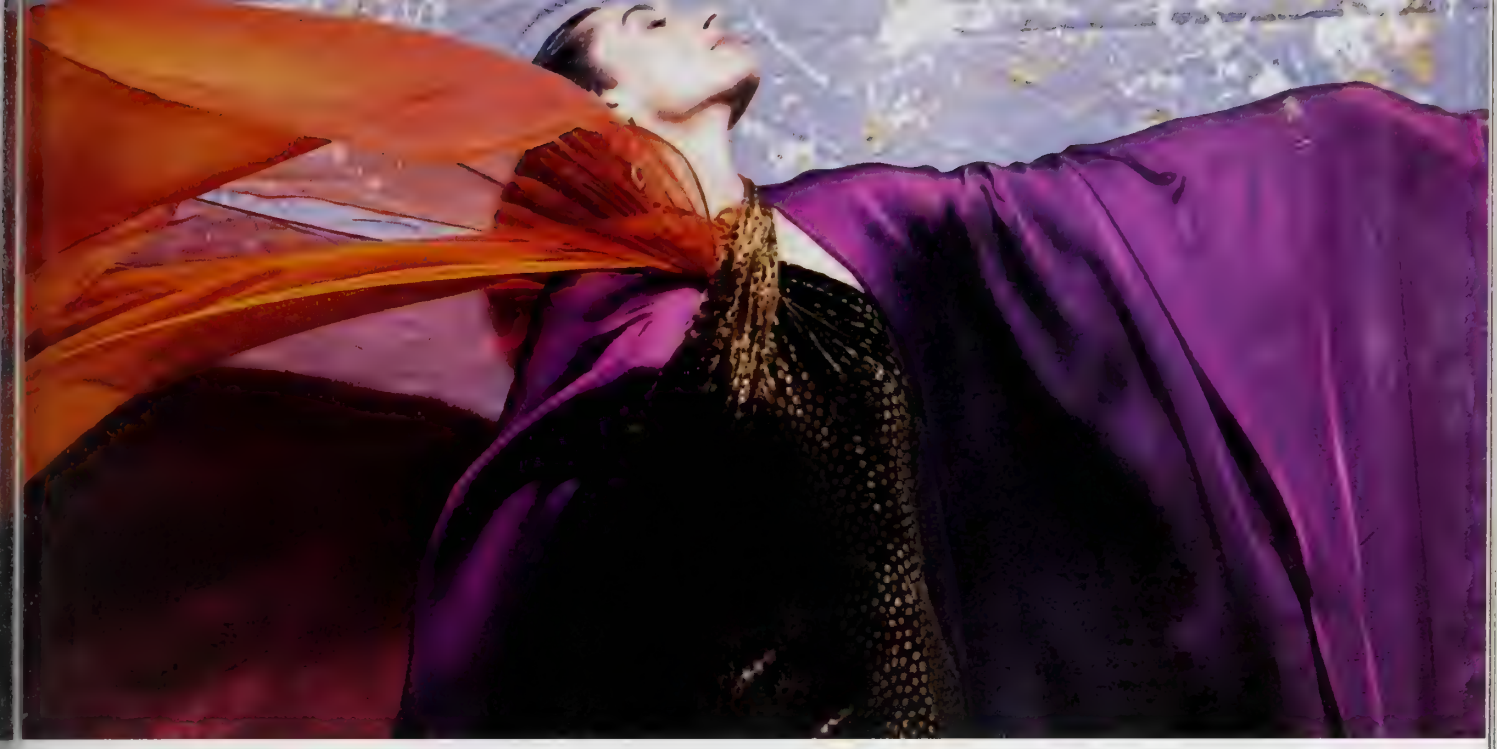
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

The *Architectural Digest Architecture* section of your February 1990 issue contains, in my opinion, two examples of ultimate design: "A Garden for Myriam in St. Julian's, Malta" and "The Sculptural Drama of a Los Altos, California, Renovation." Richard England's beautiful translation of art, spirit and function in Malta is a pleasing, thoughtful composition. It must be wonderful to live there. Bart Prince's interpretation of man-made structure blending with nature is absolutely breathtaking. I commend your fine work. My taste may sometimes differ, but your publication never compromises style and design.

Jan Allen
Dallas, Texas

While I don't share Brendan Gill's optimism about the state of the arts in our fin de siècle ("The Zest Decade?" February 1990), I can at least agree with him on one point: That zest will be the hallmark of the nineties. It seems to me that we are not witnessing a surge of unbridled artistic expression. Rather, there have been recent attempts to contain various forms of expression (for example, the Mapplethorpe controversy, labels for record albums). In any case, the furor that has arisen from such events has proven itself to be quite zesty, and has caught the attention of the sleepy ears and eyes of the eighties. Of course, the debate over freedom of expression is very much an American tradition. Perhaps it will act as a catalyst for the potential that Gill sees on "the horizon of the nineties." At any rate, I found Gill's reflections on the subject to be quite provocative.

Arthur Brown
New York, New York

As much as I like your magazine, your February 1990 cover compelled me to write. The featured room gives new meaning to the phrase "wretched excess." Please spare me from such garish interior design in your forthcoming issues.

Stephanie Anderson
Palo Alto, California

Rybar and Daigre have done it again! I was bowled over by Jean-François Daigre's pavilion in Paris (October 1989). Then there was the very unusual rosemaling in the Lake Tahoe, Nevada, residence (July 1989). But the designers have really outdone themselves with the Doan residence in San Francisco (February 1990). Each of these designs has been different, but each bears the unmistakable signature of two very talented men.

Leticia Haynes
Boston, Massachusetts

I recently subscribed to *Architectural Digest* and have thoroughly enjoyed each issue cover to cover. Regardless of whether the article featured a dwelling that was to my particular taste, each one was beautifully done. Unfortunately, I found the cover of the February 1990 issue offensive. I searched the corresponding article to try to find some redeeming qualities but came up dry. I am firm in my resolve to put this issue behind me and wait for your next one.

Bo Holland
Atlanta, Georgia

What could have prompted you to feature the Doans' apartment as your February 1990 cover story? If you wanted to indoctrinate your readers in the wonders of Italianate design, why not feature an Italian palazzo?

Deb Teitelbaum
Chicago, Illinois

Your February 1990 issue was outstanding. Each page was a delight. And that cover! What an eye-catcher!

David Fries
Los Angeles, California

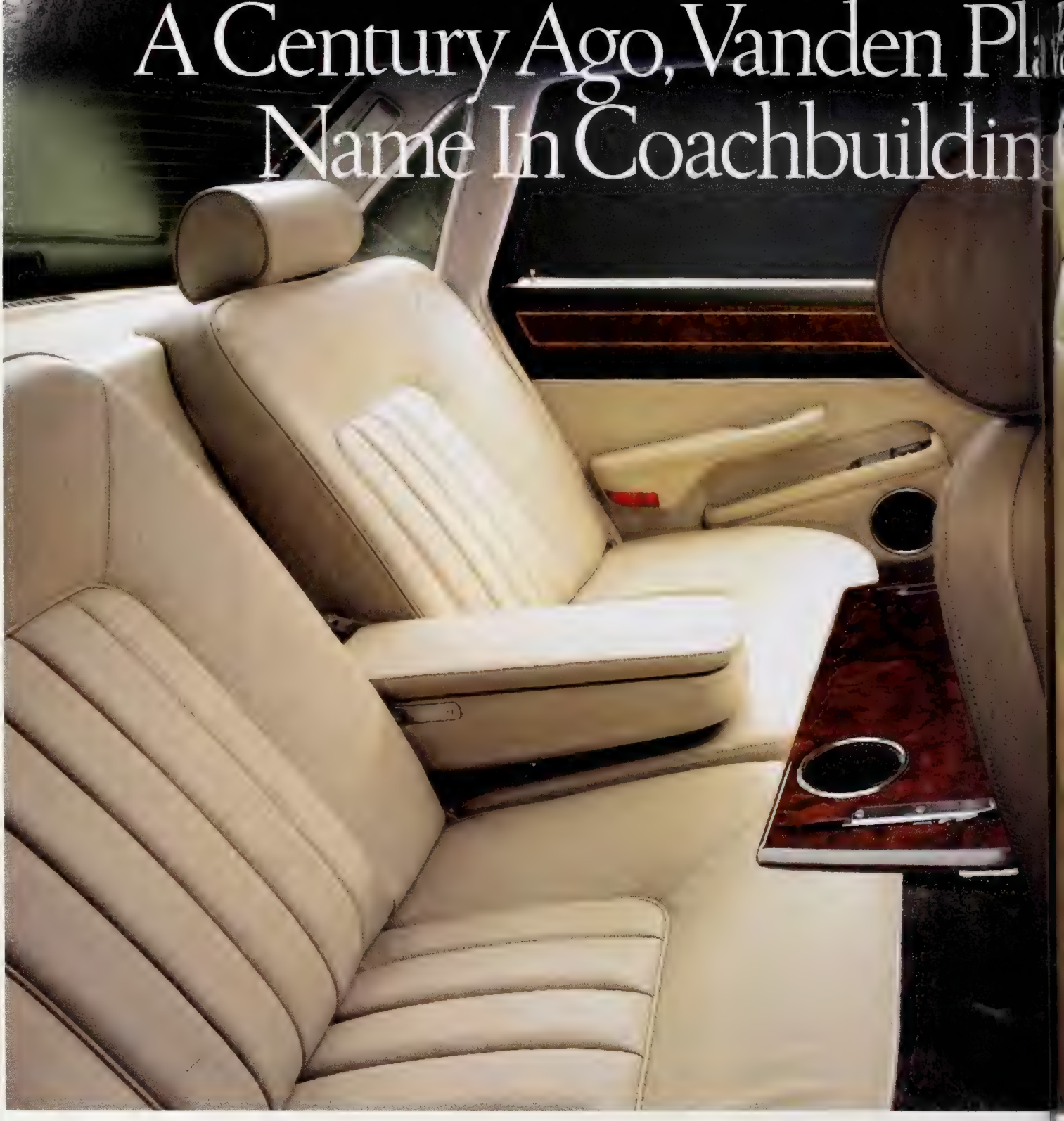
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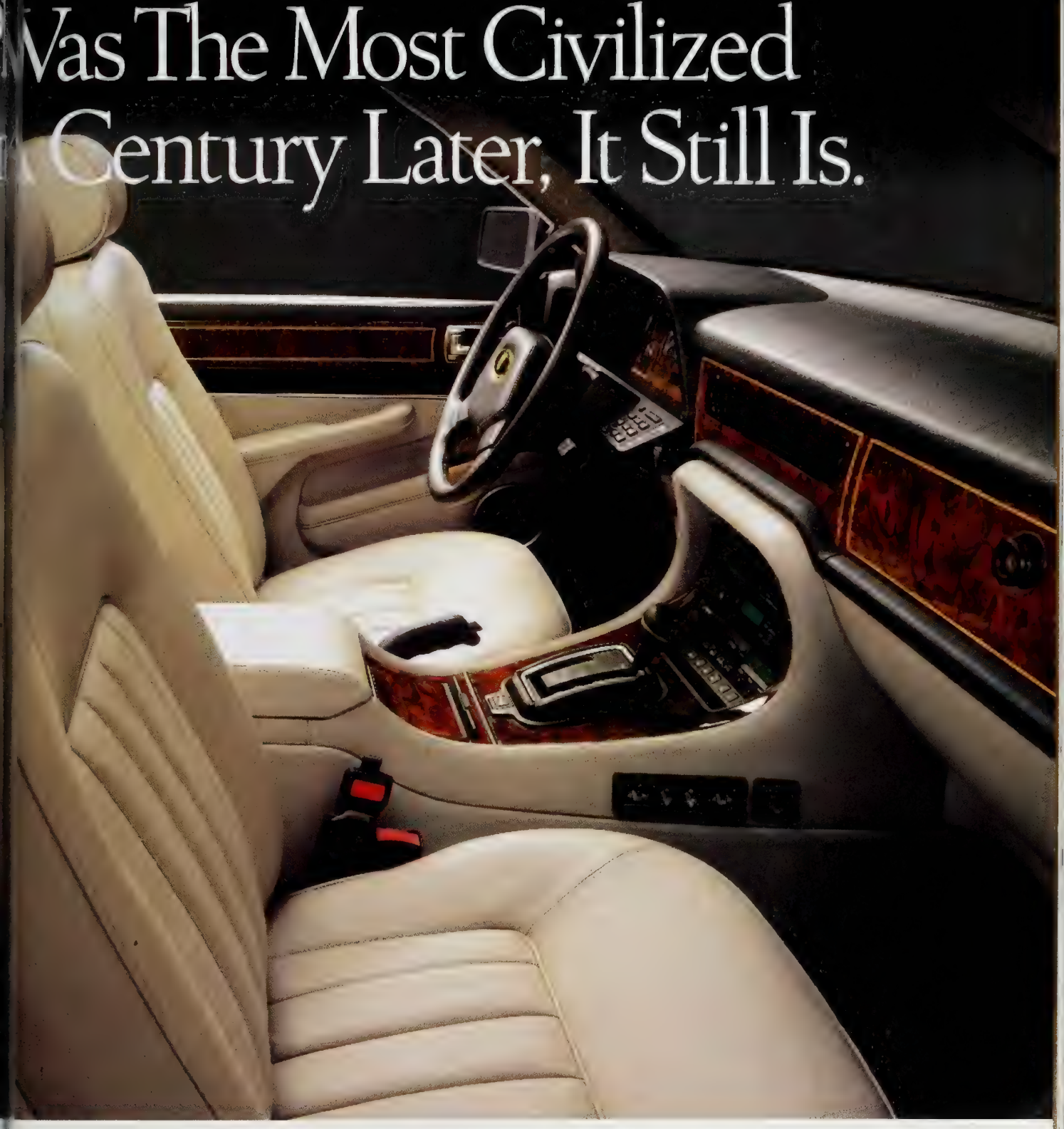
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I A C H I N E

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PEOPLE ARE THE ISSUE


JIM MCHUGH

The taste for country living is an international phenomenon, as this issue clearly reveals. From Charles Shoup's impossibly romantic landscape in Greece to Thierry de Beaucé's fifteenth-century tower in France to John Cottrell's wonderfully nostalgic house in Indiana, the common elements of peace and beauty beckon like a siren's song. That song drew John Updike to the "straightforward, hearth-centered" Puritan architecture of Ipswich, Massachusetts, where he lived in the 1960s. It led William Weaver from city life to the serenity of the Tuscan countryside, where he now resides. It has enchanted generations of the Ogilvy family, who still inhabit Airlie Castle in the green wilderness of Scotland, and it inspired Stanley Tigerman and Margaret McCurry in their design for a contemporary horse farm in New York. We hope that as you read the issue, it inspires you as well.

Paige Rense *Editor-in-Chief*


BILLY CUNNINGHAM

Marilyn and James Marinaccio

American Country Zen

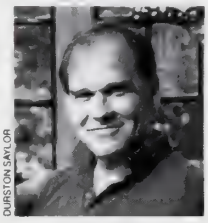
Although the property they discovered in the Hudson River valley was completely overgrown and needed a great deal of work, Marilyn and James Marinaccio were not deterred. "Jim thought cedar stripping was as therapeutic as my weeding," she laughs. Up the road from their icehouse, they built an Adirondack-style garage to house their three 1930s Ford tractors, Josephine, Zeke and Clem. "Josephine was our first," Jim says proudly. "She came equipped with a snowplow. They all work, and I use them all the time." "We keep the pond filled with trout and bass, the ducks forage for acorns under the standing oak, and we harvest morels at its base," says Marilyn Marinaccio of their idyllic getaway. *See page 106.*


MARINA FAUST

Thierry de Beaucé

La Tour Renaissance

When he bought La Tour a decade ago, Thierry de Beaucé was relieved that it had only rarely served as a residence —that, in his words, "there were no heavy or boring family stories" attached to it. Located in France's Seine-et-Marne region, La Tour is known for its church and, since the 1920s, as the home of novelist Violet Trefusis. De Beaucé was also intrigued by the fact that after Trefusis died in the early 1970s, La Tour stood empty, only occasionally visited by her friend John Phillips. "Violet had said she would be transformed into an owl after her death," he explains, "and Phillips was horrified of the ghosts." De Beaucé recalls that from the first, La Tour had an inexplicably compelling quality. Paraphrasing Proust in *Remembrance of Things Past*, de Beaucé says with amusement, "All that for a woman who was not even my type." *See page 114.*


DURSTON SAYLOR

Charles E. Bolton

Pittsburgh Folk

"Believe it or not, my training is in eighteenth-century literature," says designer Charles E. Bolton, "although I've been a collector all my life, and even had a period wing chair in my fraternity room at college." His clients, a Pittsburgh couple with a passion for folk art, knew they'd found the right designer after visiting his house. "We saw what a wonderful decorator he was and what a mess we had," the wife says. Bolton concurs, "They had many of the same problems I had to deal with—obsessive collecting." Despite the couple's profusion of objects, their pursuit of acquisitions has yet to taper off, and they've begun collecting African pottery and art. *See page 118.*


IANTHE RUTHVEN

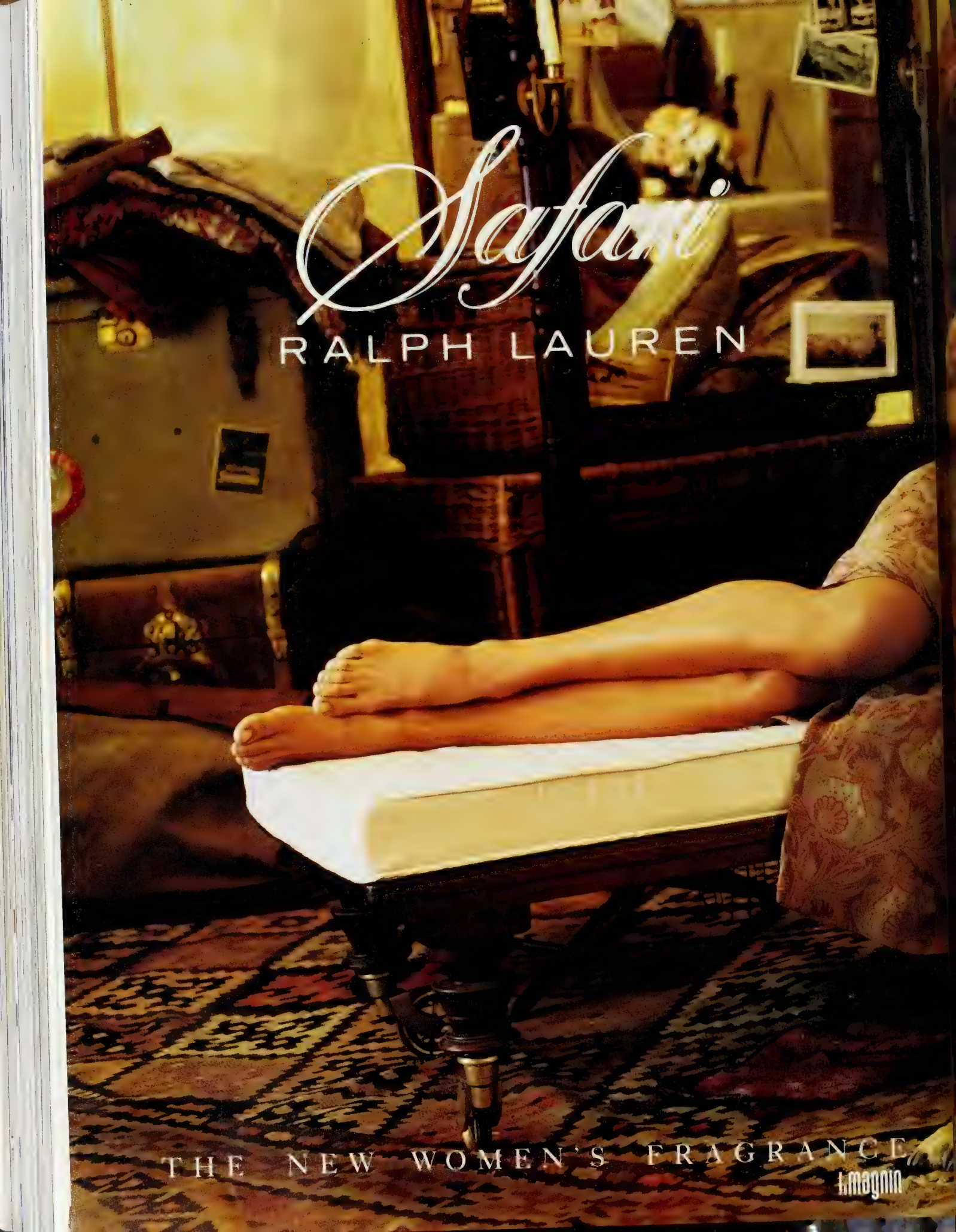
Charles Shoup

Staging a Greek Revival

Having lived most of his life in Greece, Charles Shoup has some strong opinions about what he sees as the destruction of Greece's architectural heritage. "It has always seemed to me the utmost nonsense to abandon the qualities of traditional building for the quick-slab, cheap version of an international

continued on page 20


Safari
RALPH LAUREN
A PERSONAL ADVENTURE


Safari
RALPH LAUREN
THE NEW WOMEN'S FRAGRANCE
Imagnin



continued from page 16

style that is at best of questionable taste. During my career, I felt I had to carry on the traditional style, and until recently at least, I've been totally alone in this direction among architects in Greece." He expressed his feelings by building his own Neoclassical villa. "I had to design all of the landscaping as well," says Shoup. "The previous owners burned off everything each year." *See page 128.*


BACHRACH

Judie and Bennett Weinstock

Cherokee Plantation

Bennett Weinstock was a practicing attorney for thirteen years before joining his wife, Judie, as a professional interior designer twelve years ago. "I came from a generation that did what one's parents wanted. I became an attorney to live my father's dream." He was always an enthusiastic collector, however, and had a talent for decorating. "Even when I was in college, people admired my place," he says. With their own children now in college, the Weinstocks travel around the country from their home base in Philadelphia. On his first trip to Carol and Randolph Updyke's Cherokee Plantation, he took along the novel *Prince of Tides*, which, coincidentally, was about South Carolina's Low Country. "It was eerie to read about the same place I was heading." *See page 138.*



Catherine and Flora Maxwell Stuart

Traquair in Scotland

As it has been for centuries, Traquair is very much a family affair. The onetime fortress has been in the Maxwell Stuart line since the fifteenth century, when the royal Stuarts intermarried with the Maxwells. Peter Maxwell Stuart, the twentieth laird of Traquair, died earlier this year, but Flora, his widow, and Catherine, his daughter and heir, will continue to live on the property and oversee it together. Catherine, a graduate of the London School of Economics, has always known that someday she would return to manage the house. "She's the twenty-first lady of Traquair," says her mother. "I'm not actually a lady in the titular sense," Catherine adds. Their plans include developing the arts and reviving the annual August fair. *See page 144.*


MARY E. NICHOLS

John Cottrell

Looking Homeward

"Do you think I'm crazy?" asks John Cottrell. When he left his hometown of Attica in western Indiana, he says, he thought he'd never go back. "After college I drove out to California with a girlfriend, and I never left." Years went by as he developed thriving interior design and real estate businesses. Occasionally he'd fantasize about returning to the Midwest, perhaps buying a farm. "These ideas often came to me at the gym," he says. "I'd be lifting weights and doing crunches and thinking, 'If I had a farm I wouldn't need this.' " During a visit home, he decided to buy and restore an abandoned church, and then "everything snowballed." Cottrell now owns half a city block, including the church and two adjacent Greek Revival structures. *See page 164.*


DURSTON SAYLOR

Adam Kalkin

Architecture: Adam Kalkin

"I wanted to do something without constraints," says Adam Kalkin of his design for his own Martha's Vineyard residence. "Architecture differs from the other arts in that you can't be too abstract. You need to clearly incorporate your influences so people can relate to a work. My design approach is visceral rather than visual. By that I mean that I see the visual as a symptom. That's why I didn't make any drawings for my house. It's a radically different way of doing architecture. I'm attempting to express the complexities that shape our lives, that relate back to the human experience. The richness of experience is the potent thing," he continues. "In order to maintain an intimacy with my work, I prefer to limit myself to two or three projects a year. These include an art gallery in New York and a house for an artist friend in New Jersey." *See page 172.*


CHRISTIAN STEINER

Sylvia Owen

A Classical Education

Less than a two-hour drive from Manhattan is the Greek Revival house in New York's Hudson River valley that interior designer Sylvia Owen visits almost every weekend. "I liked the area because it's still country, with horses, cows and hills," she says, "while Connecticut is manicured." The majority of Owen's clients are corporations—although she does some residential work—and projects undertaken by her firm, Owen & Mandolfo, include the recently completed New York offices of W. P. Carey for managing director Henry Cabot Lodge III, and the new Manhattan headquarters for the German Commerzbank, now in progress. *See page 182.*


FELICIANO

Keith Irvine

Connecticut Heritage

For an old friend and client in Connecticut, Keith Irvine and his associate Richard Langham reworked the interior of what had been a gristmill in the 1830s. The stone house, which is set on two wooded acres, is home to unusual treasures from various places and periods. In the living room, for example,

continued on page 22

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continued from page 20

the resident's collection of eighteenth- and nineteenth-century santos from New Mexico is displayed along one wall of the double-height space. Along the staircase that leads to the upstairs bedrooms is an eighteenth-century rail that Irvine calls the "D'Artagnan balustrade." The designer, who subdued the rail with a layer of whitewash, explains, "The balustrade had been finished in a ghastly dark wood stain that made it look heavy and pompous, as if someone important from a Strauss opera was about to make an entrance." Says the resident, a Texan who has lived in New England for years, "I like this part of the world. It has everything." *See page 192.*



DEREK PELL

Jacques Renoir

Gardens:
Renoir's Eden, Les Collettes

"Isn't it true, Bonnard, that we must beautify?" Renoir asked the painter Pierre Bonnard. The garden at Les Collettes answers the question, with rambling flower-edged walks, gnarled, ancient olive trees and the roses Renoir loved and painted. His house at Cagnes was spacious, and the comfortable rooms were filled with furniture specially constructed with rounded corners to safeguard the children who romped there. Renoir's great-grandson Jacques Renoir lived at Les Collettes as a young child, and was probably impressed less by his great-grandfather's fame than by the enchantments that the old house and its grounds had to offer. Today the head of his own production company, Jacques Renoir provides some memorable reminiscences about the garden. *See page 198.*



Jon Evans

A New England Natatorium

"There were two rewarding aspects to working on the natatorium," says architect Jon Evans of his New Hampshire poolhouse addition. "First, it was a challenge to integrate a rustic farm with the high-tech image and equipment that go along with a modern swimming pool—to give it the charm of the old farmstead. Second, I was influenced by the owner, who had very specific ideas about what she wanted. I'm opposed to having the same identifiable style; and I like to design by the project, enjoying the stimulation of new and different requirements," he says. "Now I'm renovating a New Hampshire farm myself and relocating my office there. Leaving Manhattan is a big switch, but much of my work was out of the city and even out of the country. I feel I can work anywhere." *See page 204.*□



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GUEST SPEAKER: JOHN UPDIKE

The Houses of Ipswich

John Updike's novel *Rabbit at Rest* will be published in the fall. In the 1960s, he lived in the 1686 Polly Dole House in Ipswich, Massachusetts. RIGHT: Begun in 1655, the John Whipple House is among the oldest

BELOW: Laid out in the 1950s, the garden of the Whipple house is a reproduction of a 17th-century Colonial raised-bed garden. The house and grounds were made a National Historic Monument in 1966.



COURTESY IPSWICH HISTORICAL SOCIETY

MOST AMERICANS haven't had my happy experience of living for thirteen years in a seventeenth-century house, since most of America lacks seventeenth-century houses. But not New England, and especially not Ipswich, Massachusetts, which, thanks to an early boom and a long stagnation, has more so-called seventeenth-century houses still standing than any other town in the nation. "So-called" because old wooden houses aren't simple to date: The early Yankees, thrifty and handy, reused and transposed major worked timbers without any consideration for the antiquarians of the future. A noble chamfered summer beam, for instance, may certainly date from before 1680, but be worked in with structural members from several decades later, in a room with raised-field paneling from 1750, in a house fitted with new windows and staircases in the nineteenth century, and most recently clapboarded in 1950. The old frameworks were sometimes completely swallowed in later renovations, and the original shape of the place detectable only in the attic and around the cellar stairs. The foundation itself may have belonged to an earlier, quite vanished house. Architectural historians use the term *first-period*, signifying a date before 1720. The house I and my wife and four children lived in was called, on a plaque beside the front door, the Polly Dole House and given a date of 1686, though one expert sneeringly opined that dating it prior to 1725 would compromise his integrity.



COURTESY IPSWICH HISTORICAL SOCIETY

A seventeenth-century house can be recognized by its steep roof, massive central chimney and utter porchlessness. Some of those houses have a second-story overhang, emphasizing their medieval look. The gables are on the sides. The windows were originally small, with fixed casements and leaded diamond panes. The basic plan called for two rooms over two, the fireplace opening into each room; a later plan added half-rooms behind, creating the traditional saltbox shape. Inside the front door—at least *our* front door—a shallow front hall gave onto an exiguous

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The Houses of Ipswich
continued from page 26



ABOVE: Though built later, the circa 1774 Philip Lord House exhibits the straightforward architecture Updike admires. "First-period houses, mixed in with Georgian and Federal styles, were strung up and down our street."

BELOW: One of the most important houses in New England because of the elaborate Georgian-style woodwork within, the Captain Richard Rogers House dates from 1728. Since it was built after 1720, the house is considered early second-period.



staircase squeezed into the space left by the great brick core at the heart of the house. The fireplace, with its cast-iron spits and bake ovens, had been the kitchen. The virgin forests of the New World had contributed massive timbers, adzed into shape and mortise-and-tenoned together, and floorboards up to a foot wide.

The Polly Dole House had a living room so large that people supposed the house had originally been an inn, on the winding old road to Newburyport, which ran close by. Polly Dole was a shadowy lady who may have waited on tables; we never found out much about her, though local eyebrows still lifted at her name. The big room, with its gorgeous floorboards, was one you sailed through, and the furniture never stayed in any one place. The walk-in fireplace, when the three-foot logs in it got going, singed your eyebrows and dried out the joints of any chair drawn up too cozily close. In the middle of the summer beam, a huge nut and washer terminated a long steel rod that went up to a triangular arrangement of timbers in the attic; at one point the house had been lifted by its own bootstraps. I used to tell my children that if we turned the nut the whole house would fall down. We never tried it.

The decade was the sixties, my wife and I were youngish, and the house suited us just fine. It was Puritan; it was back-to-nature; it was less is more. A seventeenth-century house tends to be short on frills like hallways and closets; you must improvise. A previous owner had put a pipe and a pole in a small upstairs room to make a walk-in closet; fair weather or foul, I would hike from our bedroom to my clothes every morning. I find I have no memory at all of where my wife kept hers. Perhaps, it being the sixties, she only needed a miniskirt and a lumberjack shirt. Our children, four of them, slept in four little rooms in a row above the long kitchen, which for a time had been two kitchens, a partition intervening. There had been only two children when we moved in, and if there had been six little rooms, we might have felt obliged to fill them up. When they were awake and downstairs, the children raced around and around the central brick mass with its four fireplaces on a counterclockwise route that went front hall, living room, kitchen, dining room, front hall.

The living room, with its low smoky-beamed ceiling, cheerfully accepted our butterfly chairs and Danish modern and glass-and-chrome coffee table. Such austere furniture looked in tune, on the broad old boards, under the slightly sway-



"Old wooden houses aren't simple to date," notes Updike. "The early Yankees reused timbers without any consideration for the antiquarians of the future." LEFT: The 1736 Benjamin Grant House has been recently restored, its exterior true to the original weathered wood tones.

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The Houses of Ipswich

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backed beams. The ancient house felt oddly up-to-date in its serene lack of Victorian complications. Around 1940, an Ipswich eccentric (one of many), a bachelor who besides fixing up old houses went, in his quest for religious authenticity, from the Anglican priesthood into that of Russian Orthodoxy, had rescued the place from tenement status. At the Depression nadir of its fortunes, we were told, not only too many people had inhabited the rooms but a flock of chickens as well. The architect-priest had in his renovations installed generous twelve-over-twelve sash-hung windows, and this fenestration dispelled any lingering gloom. One felt Puritan claustrophobia only in the cellar, among the fieldstone foundation walls, piled up without much benefit of mortar, and threaded with a worrisome inheritance of deteriorating pipes and wires. There was no sewer connection, only a cesspool in the backyard, which, by the inexorable laws of hydraulics, would sometimes overflow into our kitchen sink. In the attic there were many loose boards, some pink fluff pretending to be insulation, a fine view over the rooftops toward the town wharf, a ramshackle TV aerial and, in the end, tons of stacked *New Yorkers*.

The straightforward architecture must have strengthened our family.

How did inhabiting such an antique affect our lives? We joined the local historical society, for one thing. We worked up, for benefit of our fellow first-period owners, a smattering of small talk about gunstock posts, clamshell plaster, purlin-type roof construction and original brick nogging. First-period houses, mixed in with creditable specimens of the Georgian and Federal styles, were strung up and down our street, called High at one end and East at the other. Architectural conservation was freshly in the air; Ipswich's old houses, left for centuries to fend for themselves, were no longer being torn down and, rather, were being fixed up by newcomers—commuters and artisans with beards, pigtails and a regard for history. We ourselves felt part, deeply and effortlessly, of the community because we owned a piece of its past, sleeping and eating in rooms where fourteen or so generations had left their scuff marks.

The straightforward, hearth-centered architecture of our house must have strengthened our family sense. Once we moved, the fact is, things fell apart. The big nut and bolt were holding us together as well. Erwin Panofsky, in his elegant monograph *Gothic Architecture and Scholasticism*, describes the architectural spirit of the medieval cathedrals as one of *manifestatio*—the principle of elucidation and continuous clarification that informs scholastic philosophy. Each rib of the ceiling vault, for example, can be followed down into the compound columns that line the nave. Abbot Suger, the first known architectural theorist of the Middle Ages, wrote of the "principle of transparency." "And so," Panofsky tells us, "did High Gothic architecture delimit interior volume from exterior space yet insist that it project itself, as it were, through the encompassing structure; so that, for example, the cross section of the nave can be read off from the facade." So, too, the layout of the rooms—two above, two below—can be read off the façades of the houses the Puritans built, and a certain transparency quickens the life within. The beams are plain to see in the rooms; organic grains and irregularities animate the floors and walls; there are no hidden passageways, no cunning closets, no dumbwaiters, no cubbyholes for servants. To wake and work in such a house felt like an honor, a privileged access to the elemental clarity of the spirit that created the first Puritan settlements in the New World. □



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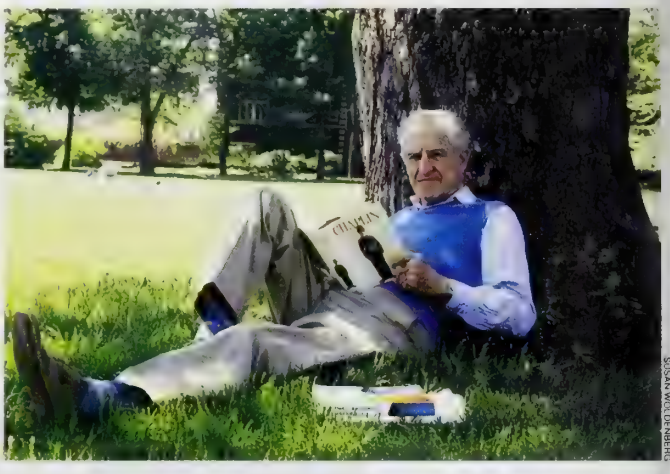

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BRENDAN GILL

Wright and Wrong in a Connecticut Country House

HALF A CENTURY AGO, I committed an architectural blunder that I have spent most of the rest of my life correcting. Luckily for me, I have taken as much pleasure in repairing this youthful indiscretion as I took in perpetrating it. In 1940 I was twenty-five and at the height of my admiration for the architectural innovations of Frank Lloyd Wright. A few years earlier he had designed for a family in Madison, Wisconsin, what he called Usonia I—the first of many Usonian houses that he scattered across the landscape before and just after the Second World War. At the time, they promised to revolutionize the design of houses for Americans in need of satisfying shelter at a reasonable price (the Madison house cost five thousand dollars), and it is the case that many features of Wright's Usonian houses have been incorporated—vulgarized but still detectably his—in what we call the split-level ranch house.

According to Wright, Usonian houses offered not merely physical shelter against the elements (the then nearly universal Cape Cod cottage was capable of doing that), but spiritual shelter as well: They enhanced family life by encouraging the sharing of family duties along with family rewards. Usonian houses were one-story-high, wide-eaved structures of redwood or cypress that hugged the ground, opened onto sunny, south-facing gardens and shut



SUSAN WOLDENBERG

When Brendan Gill (right) remodeled his Connecticut summer house after Frank Lloyd Wright's Usonian ideal, it prompted what he calls a "series of follies." In the end, the bungalow once again resembled the rustic cottage with which he began his "architectural experiments." BELOW: Gill's watercolor sketch of the bungalow as it stands today.



Usonian houses offered not merely physical shelter against the elements but spiritual shelter as well: They enhanced family life.

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Wright and Wrong in a Connecticut Country House
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themselves off with small clerestory windows from the cold north wind. In lieu of garages they boasted what Wright called carports (a word he invented), which were scarcely more than a few square yards of cantilevered flat roof, supported by one or two slender steel columns and located in close proximity to the front door.

The interior of a Usonian house was dominated by a single comparatively big, high-ceilinged room with, at one end, a cavelike brick or stone hearth around which the family could gather; nearby would be an open kitchen, which Wright preferred to call a "workspace" and in which meals were prepared not in isolation from family life but as a normal aspect of it. A low-lying wing, usually at right angles to the main structure, contained bedrooms and baths that were as snug (though as limited in space) as ships' cabins. Set on a concrete slab that could be heated in winter, the Usonian house had neither attic nor cellar, thereby discouraging clutter; its lack of stairs was a boon to infants, to the elderly and to the infirm.

It happened that in 1940 my wife and I had come into possession of a small brown-shingled rustic bungalow in Norfolk, Connecticut—the highest and coldest village in the state (to this day, its only fame consists of its being called "the icebox of Connecticut"). The bungalow had been built before the First World War as a summer hideaway for her parents, on a windswept meadow surrounded by deep pine woods, at the farthest possible remove from the main house on the property. By neighborhood standards the bungalow was little more than a shack, not intended to be observed by passersby, and until the moment when my wife and I commandeered it as our summer hideaway, the expectation was that it would soon be torn down. (The estimated cost of demolishing it was five hundred dollars, which, in the late 1930s, struck her family as an imprudently large sum to spend upon causing something not to exist.)

The bungalow had been designed by a local architect with whom my father-in-law happened one day to be playing golf. As they approached the last tee, my father-in-law mentioned that he was in hopes of putting up a little temporary summer place for his bride and himself. As architects will, the architect instantly fetched a stub of yellow pencil from the pocket of his knickers and on the back of a golf scorecard sketched an elevation and floor plan. The house as built had two admirable features—a covered open porch looking out over the meadow toward the Taconic Range of the Berkshires, and a handsome gray-granite fireplace and chimney built of stones carried from the boundary walls of



a nearby long-abandoned pasture. Aside from the stout chimney, the foundation of the cottage consisted of stone piers that rose and fell with the winter frost from one year to the next, giving as time passed a rakish tilt to floor and rooftree.

The two-by-four studs and pine sheathing out of which the little house was constructed had been left exposed on the inside; plumbing lines and electric wiring (black wire running through white porcelain insulators) provided much of the interior decoration. The towel racks in the two small baths were tree branches, some with sharp twigs still attached. A master of improvisation, my father-in-law had fashioned them by reaching through a window, breaking the branches off an adjacent sapling and then spiking them into place along the wall. To dry oneself after a shower without drawing blood was a family art.

Despite such hazards, the bungalow was a place in which people had always been happy, and I was determined to transform it into a Usonian masterpiece. Eagerly I plunged into the work of obliterating every trace of its Edwardian ancestry. Since Wright employed a cladding of redwood or cypress on his Usonian houses, the bungalow's handsomely weathered old cedar shingles were ripped off and replaced with blond cypress planks. And since Wright was a champion of undifferentiated interior space, I took a sixteen-pound sledge to the two-by-fours that supported the partitions between the rooms of the bungalow. My simple rule of thumb was that if I knocked a two-by-four off its base without any portion of the surviving structure giving way, then well and good—I would proceed to apply the same principle to the next two-by-four and the next, and so we acquired a summer cottage that enjoyed, for its size, exceptionally long vistas, as well as a tendency in high winds to groan aloud and pitch uneasily earthward.

Moreover, since Wright preferred decks and terraces to porches, I walled up our breezy porch from floor to ceiling and added its space to that of the living room. Where once it had been possible to sit in the open air and admire the view west over the meadow to the blue Berkshires, I inserted bookshelves topped by three tiny clerestory windows, through which, standing on tiptoe, one caught pinched glimpses of sky. A score of other high clerestory windows cast, on the brightest of days, a grudging dim Gothic twilight in the bedrooms, baths and kitchen. And because Wright believed so strongly in small workspaces instead of kitchens (he had rarely entered a kitchen in his life,

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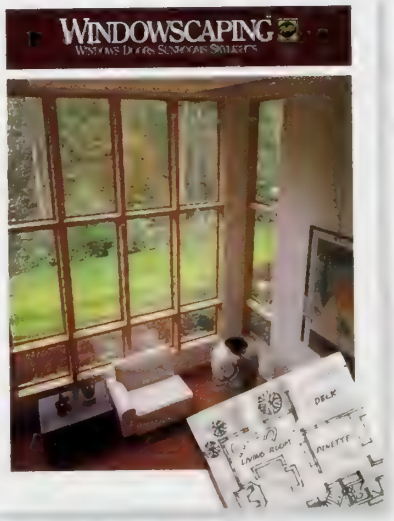
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having been waited on from birth by his mother, his sisters, his wives, his mistresses and an army of apprentices), I saw to it that the kitchen in the bungalow was reduced to the size of a prison cell.

So much for my youthful infatuation with Wright and the series of follies it prompted! No sooner had I effectively destroyed our delightful bungalow than I set about restoring it, egged on by an indulgent and (with reason) apprehensive father. An eminent physician and surgeon in Hartford, he liked to drive up to Norfolk for the day and relax by tramping our woods, painting the children's swings and seesaws, and leading them on treasure hunts for Indian arrowheads that he had purchased in bulk from dealers and would hide in readily discoverable places.

On one occasion, a heavy rainstorm had caused him to spend the night at the bungalow. Lying in bed in the guest room, he became aware of the fact that, aside from the door that led into the hall, the only means of escaping from the room in case of fire (the bungalow, being built of wood, would assuredly burn like tinder) were several clerestory windows running in a narrow band below the ceiling. Like many of the doctors of his generation, he had achieved a certain embonpoint, and he reckoned that even if he were able to clamber up to the clerestory windows on a pyramid of chairs he would never be able to squeeze his roly-poly body through them.

As he lay there imagining the room in flames, my father grew more and more agitated. He decided that at the very least he should open the door that led into the hall and ready for a quick escape. He got out of bed, crossed the room and seized the doorknob. Instantly it came off in his hand. The door could not be opened. My father spent a sleepless night, fearing the worst and yet unwilling to trouble us with his fears. In the morning he took me aside and told me in so many words that no matter what it might cost to remove those damnable clerestory windows, I was to have it done at once, at his expense, in the guest room and wherever else in the house it seemed desirable to do so.

Thus it came about that within a year or two most of the clerestory windows were gone, and big view-embracing windows and doors were put in their place. In the years and decades that have passed since that first remodeling of a remodeling, the little bungalow has undergone a succession of transformations, bringing it ever closer to my heart's desire. Which is to say that I have restored it to something like the rustic Edwardian bungalow with which my architectural experiments began. Cypress planks still cover the exterior walls —cypress appears to be imperishable—but I have long since convinced myself that the planks will serve as an excellent base for a new coat of shingles. The size of the kitchen (kitchen, not workspace) has been doubled, and I hope next year to double its size again.

The towel racks were tree branches. To dry oneself without drawing blood was a family art.

Not that my admiration for Wright has dwindled because of my having mistakenly attempted to imitate him. We had, after all, something in common from the start, the great man and I, and it was something I felt no need to imitate, since it was already mine—the conviction that, whatever else may be true of a house, the hearth is its heart. The gray stone hearth of the little bungalow remains intact and unaltered, and the family continues to gather about it on the long summer evenings and watch, sleepily content, as the sparks fly upward.□

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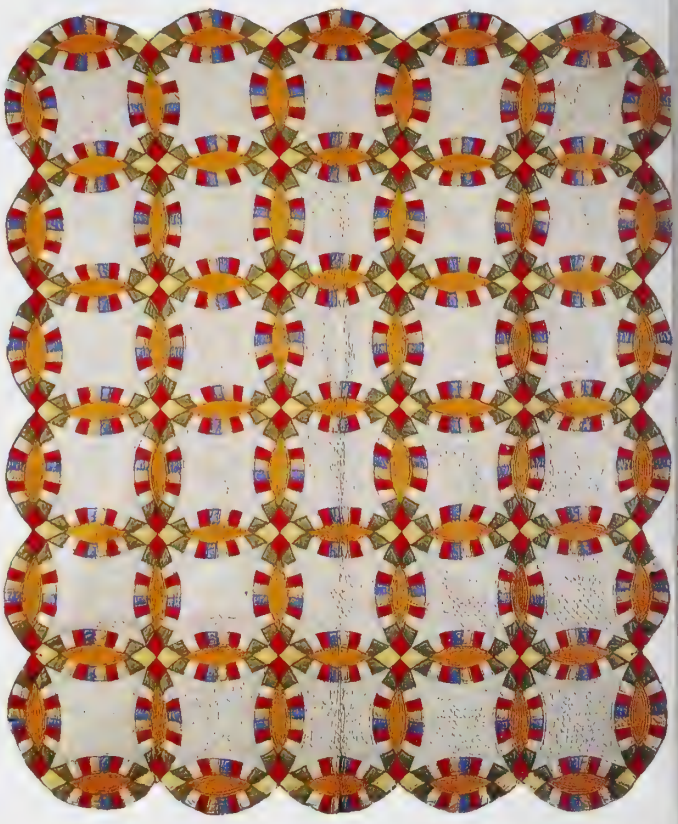
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Bold Appeal of 20th-Century Quilts

By Meryl Gordon



ABOVE: *Pieced Quilt*, Amish, United States (probably Ohio), circa 1930. Cotton; 88" x 71". In a departure from the Amish practice of using just one pattern, the Bear Claw is combined with a nine-patch variation and is framed, like most Amish quilts, by a wide solid border on which the maker has demonstrated her stitchery skill. Laura Fisher, New York.



ABOVE: *Pieced Quilt*, United States (Missouri), circa 1925. Cotton; 80" x 68". Credited with being one of the three most popular post-1900 quilt patterns, the Double Wedding Ring is believed to be a 20th-century creation. Its colorful curving forms required extremely careful piecing and therefore posed a great challenge. Susan Parrish Antiques, New York.

ON A STEAMY Manhattan afternoon, Kate Kopp is energetically pulling out quilts from her shelves, draping the floor with an exquisite profusion of colors and detailed stitchery. America Hurrah, the Madison Avenue folk-art gallery founded by Kopp and her husband, Joel, in 1968, has helped fuel the boom in quilts, and the array is dazzling. Talking with passion about the quilt quest, Kopp points out favorite designs, lingering over the distinctive diamond pattern of a 1920s Amish deep-purple-and-blue quilt, then contrasting it with the childlike pastels of an appliquéd 1930s floral design. "The thrill of quilting is so personal," she says. "You begin to read the lives of the women by looking at their work. There's a soul to the quilts."

Whether pieced or embroidered or appliquéd, these homey all-American symbols of authenticity are seeing yet another huge resurgence in popularity. In the past decade, quilts have moved from casual bed-throws to artworks displayed on living room walls, and in recognition of this elevated status, quilt prices are soaring. In fact, Sotheby's set an American record in 1987 by selling an 1880s Baltimore album quilt for $176,000. Now that nineteenth-century quilts in good condition are increasingly scarce, dealers say that the twentieth-century quilts have acquired new appeal for collectors, more than doubling in value in ten years. "The age factor—whether something is from 1890 or 1930—is not as important as you might think," says Nancy Druckman, director of Sotheby's American Folk Art Department. "Quilts need to be graphic, interest-

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G O L D I S

a rare and noble metal. It is difficult and expensive to mine, and tons of ore can be required to extract one ounce. Only an estimated 102,000 tons have been taken from the earth during all of recorded history, as much as could be contained in a 57-foot cubic square. Gold will not rust, tarnish, weather or corrode. Gold is one of few metals found in its pure state. Gold is highly malleable and heavy. A cubic foot weighs about half a ton. One ounce of it can be stretched into a wire five miles long, or hammered into thin sheets of gold leaf (0.00005 inches thick) that cover 100 square feet.



Gold is the ultimate symbol of wealth and power for all of these reasons. And one more: Gold endures. Its gleaming intensity and abiding beauty have fascinated man since scientists believe it was discovered sixty centuries ago.

Today, a new gold esthetic is emerging. More and more buildings in New York have glittery gold-leaf decoration. It can be seen in the lobby of AT&T on Madison Avenue and the restored ceiling of the lobby of 120 Broadway.

A striking example of a recently re-gilded statue is The William Tecumseh Sherman Monument in Manhattan's Grand Army Plaza. This masterpiece of equestrian sculpture required seven hundred books of gold leaf. The statue is two stories high and cast in bronze. It was created by the American artist Augustus Saint-Gaudens in 1903 and depicts General Sherman on horseback being led by an allegorical female figure of Victory.



Simon Benepe

Michael Kramer, owner of the Gilder's Studio in Kensington, Md., sees the return to gilding as part of a resurgence in decorative arts in general.

Mr. Kramer does restoration work on houses, historic structures, commercial buildings and statues. He also teaches gilding at the Smithsonian Institution.

According to Mr. Kramer, the best gold leaf is hand beaten, and comes from Germany and Italy. "The main thing with gilding is preparation," he said. "It is so thin, every imperfection shows through and light just accentuates it."

Gold leaf comes in two forms—25-sheet books or rolls—measuring 3⅜ inches square. The leaf is pressed onto paper; the thickness of one leaf is about one-half that of a sheet of rice paper.

There are two methods of gilding: Oil-gilding, which uses a slow-drying varnish as the sizing (glue), and water-gilding, which uses gelatin capsules dissolved in water.

Gilding is an exacting process with several painstaking steps. Mr. Kramer gave a brief description on gilding a ceiling: Apply an oil primer to bare plaster. Let dry overnight. Sand down and apply high-gloss oil-base enamel in gold color, which points up any imperfections. Apply enamel again. Outline pattern for gold application with chalk. Spray fixative to hold chalk in place. Apply sizes. Tint size with oil-base gold enamel. Brush on oil size. Roll on gold leaf and patch with loose sheets of leaf. Even out with squirrel brush, called skewing. Gilding costs approximately $50 plus installation and materials per square foot.

"We use 23K gold outdoors," he said, "because it won't corrode. Inside we use 12K, 18K or 22K, which contains copper or silver and would oxidize outdoors."

Mr. Kramer guarantees his work, inside and out, for ten years. Depending on the circumstances, the leaf may need

to be cleaned, for which he advises a combination of cotton batting, alcohol, water and a professional cleaner to do the job.

Once a strict 1970s minimalist with a penchant for neon, Mr. Nicholas Calder has been working with gold for the last six years.

"I started with gold leaf molding and picture frames," he said, "and from there I went to gold-painted canvas, which looks like gold kid leather. I used it for dining chairs, throw pillows and ottomans. After that I went to gilded paneling and gold mosaic tiles."

As head of Nicholas Calder Interiors in New York, Mr. Calder has freely experimented with gold's great versatility.

"Gold needn't be limited to a particular design period," he said. "I can use gold in a monochromatic grey apartment from the 70s, and make it look very clean and contemporary."

Mr. Calder has decorated restaurants, boutiques, powder rooms, residential and commercial spaces. "Recently, I finished a bistro in Manhattan," he said. "I wanted it to be warm and inviting, so I selected lamp shades lined with gold foil, gold moldings, great gilded mirrors,



stenciled gold fleur de lis on pale-bone walls, and amber lighting."

In addition, Mr. Calder has decorated with gold-metallic pillows, gold fringe, gold silk damask, washed-gold silk and tapestry fabrics. "And, I've upholstered club chairs with cotton-backed silk painted with gold," he said.



Paul Siskin of Siskin Valls, a New York design firm, employs gold in a number of ways. "We might use a newly gilded piece of furniture mixed with something that has a softer gold patina for a subdued, antique effect. We've also finished old floors with clear stain mixed with gold powder which gives the wood a rich, honey tone. We have even mixed gold powder with coffee to create a rusticated look."

On present day trends, Mr. Siskin thinks the 1990s will combine the importance of space prominent in the 1970s with the Reagan era's opulence. "It's a time of pared-down luxury," he said. "Rich fabrics, fine furniture, but with lots of breathing room."

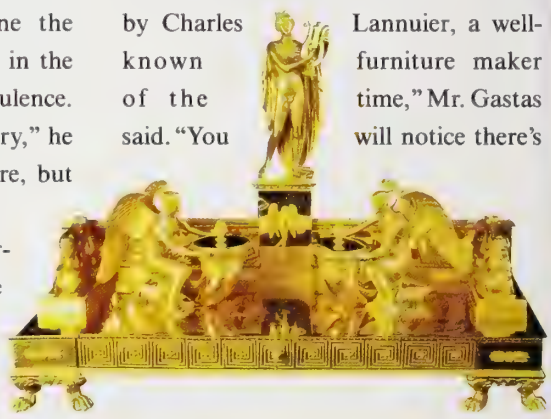
"Currently, there is great interest in Regency and Empire furniture and therefore the demand for gilding is greater than ever," reports Nina Ivancic of Agram Decorations in New York. "I think it's because the post-modern era beginning in the early 80s is reminiscent of the 18th century in that the 1980s represent a transitional period from the minimalist 1970s to neoclassic styles. The refinement, symmetry, and clear-cut silhouettes of the Regency, and especially the Empire period, make for the same interesting eclecticism now, as it did then."

Neoclassicism came about at the time the voluptuous grandeur of Versailles was beginning to wane, and the excavations of Pompeii began. This archaeological find revealed the daily life of Pompeii in 79 A.D. The 18th century French found much of interest in the Roman Republic, and with gold, imitated the expression of nature prevalent in Roman decorations of the time.

Animals such as the sphinx and lions proliferated. So too did animals' heads, fish, Greek architectural ornament such as grapevine leaves and berries. Whether they appeared as gold mounts on chairs and tables, the gilded details on candelabra, compotes, sconces, mirrors, day beds—the decorations were patterned more closely after their natural forms.

After 1800, Napoleon's campaigns along the Nile added more ancient motifs to the expanding Greco-Roman vocabulary. During this, the Empire period, the neoclassical motif was further refined.

Representative of the Empire period is a settee and chairs at Gilbert Gestas, a New York antiques dealer. "It was made by Charles Lannuier, a well-known furniture maker of the time," Mr. Gastas said. "You will notice there's



less carving in the wood than we saw in earlier periods." He also pointed out the subdued gilt figures, and added, "When Jacqueline Kennedy was First Lady she selected an identical Lannuier grouping for the White House."

If gold has always been greatly valued, it follows that the goldsmith reflects the art of the times. The earliest examples of Egyptian goldsmiths date from 3200 B.C., and they suggest goldsmithing already had a long history in Egypt.

Many gold-filled pyramids were plundered over the centuries, but the pyramid of King Tut remained un-

Continued page G 11



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Continued from page G 2

touched until the British archaeologist Howard Carter unearthed it in 1922. He describes entering the grave with a candle in his hand: "As my eyes grew accustomed to the light, details of the room within emerged from the mist: strange animals, statues and gold—everywhere the glint of gold."



King Tut's mummified body was encased within three coffins, one inside the other. The outer two were made of hammered gold over wooden frames; the inner one was fashioned of solid gold. The lid was a gold likeness of the Boy Pharaoh that, according to Carter, shone "as brilliantly as the day it was made." Nearby were gold chariots, couches, idols, and the King's throne, made of beaten gold 20 inches thick.

Rome emerged as a world power in the first century B.C. Over a period of three centuries, Roman arms dominated all the gold-mining districts in the known world, from Spain to Britain to Asia Minor. Romans enjoyed the fruits of conquest in the banquet hall, where the over consumption of food was made easier by the triclinium, a gilded couch that extended around three sides of the great dining tables. Torchieres, candelabra, serving bowls, goblets, were all gilded too. And the open archways and vaulted ceilings with gleaming gilt ornaments kept the breezes moving and the revelers cool.

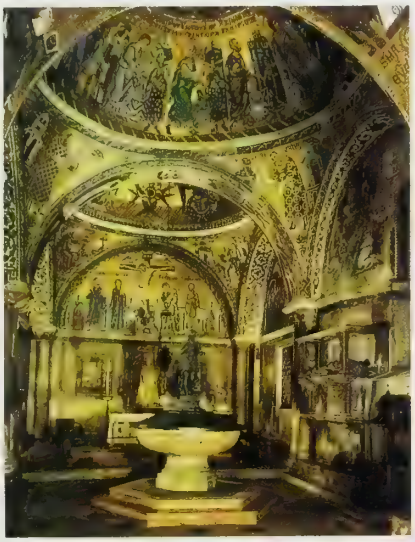
When Rome fell to the Barbarians, and the center of power shifted to Constantinople, the Byzantine empire became a great gold power. Byzantium's golden age coincided with the reign of the emperor Justinian in the sixth century A.D.

Justinian's artistic imagination left an indelible imprint on the life of his capital. Of all his architectural enterprises, the construction of Hagia Sophia is his crowning achievement. Its doors are covered in thick gold sheathing. Inside are hanging tapestries woven with gold, and mosaic-encrusted domes. The church was duplicated a number of times during the Middle Ages, the most faithful of which is the Basilica of St. Mark's, in Venice.

Eventually, the importance of the goldsmiths grew beyond artistic achievement, as circumstances enabled these artisans to become the first bankers in recorded history. In return for holding a customer's gold, they issued receipts, which in essence became the first paper money. Croesus, King of the Lydians, was probably the first to mint gold into coins, about 550 B.C. Monarchs began to see their gold coinage as a symbol of their prestige. The Greeks developed early money into the kind of coin we know, a flat disc with relief designs on each side. Thus gold became the formalized basis of economic life.



For people of the earliest civilizations, gold was the metal of the sun, the first of the deities. Ancient Inca called particles of gold "the sweat of the sun." The pharaohs of ancient Egypt believed they were the children of their sun god and that gold was a divine metal.



In 1271, Marco Polo traveled with his father to Peking, then the residence of the Mongol emperor, Kublai Khan. He was not, however, the first European to visit Peking; Guillaume Boucher, the emperor's goldsmith, had resided in Peking for several years.

The Far East experienced a great era of goldwork under China's T'ang Dynasty (618-906). Persian goldsmiths brought to China the secret of beating gold in fine sheets. This method enabled Chinese goldsmiths to make delicate combs, brooches and earrings for queens, and the ladies of the nobility.

Later, the Chinese created elaborate screens with gilt leather, impressed and then painted with magnificent flowers and birds.

In the Middle Ages, the goldsmith was the most highly honored of all artists. When Peter the Great visited Augustus the Strong, King of Saxony and Poland, he lived in the home of the court goldsmith rather than with his royal host, preferring the art of goldsmithing to politics.

During the twelfth century—in the same way as architecture, sculpture, or painting—goldsmithing was essentially a religious art. It was only after the year 1200 that lay goldsmiths began to create a clientele among the world's great and wealthy.

In the 1500s, Spain's conquests of the New World made it the richest nation of the age. Hernandez de Cordoba captured the gold of the Maya nation, a civilization now thought to be as old as that of the Egyptians. Hernando Cortez marched on the Valley of Mexico and

Lee Boltin—American Museum of Natural History



conquered the Aztec. The Spaniards then raided the temples and palaces of the Aztec capital, Tenochtitlan, veritable treasure houses of gold.

Perhaps the most hostile takeover was Francisco Pizarro's ravaging of the Inca in Peru. For centuries Inca goldsmiths had been fashioning the metal into idols, plates, and a massive temple for the sun god, Inti. Pizarro held Atahualpa, the Inca King, for ransom, eventually extorting 13,000 pounds of gold, including the King's gold throne and breastplate, and a solid gold fountain.

With the Spanish Conquests, vast amounts of gold were brought to Europe, and the great age of Western goldsmithing truly began.



Rome exercised a magnetic attraction on Renaissance artists. The Popes were the source of vast patronage and constantly required precious objects for presentation to foreign sovereigns and their ambassadors.

On his accession to the throne of France, Francois I appointed to his court foreign masters whose art might bring fame and honor to him. The goldsmith Benvenuto Cellini was the best known among them. Cellini learned the goldsmith's craft in Florence. In 1519, he went to Rome, and specialized in making the huge ewers and companion basins that were the standard prestige production of Italian Renaissance goldsmiths.

Cellini lived in France from 1540 to 1545. During this time he created a saltcellar for King Francois I, considered to be Cellini's most ambitious piece of goldwork and a masterpiece of Renaissance art.

The goldwork of 19th-century St. Petersburg is known for the workshop of Carl Fabergé. He was the last of the master goldsmiths to work for fabulously rich kings, and the Tsars were the last to have the gold mines all to themselves.



Fabergé's works belong to a tradition of European goldsmithing going back four centuries. His fanciful combinations of priceless jewels, enameling, and beaten gold find parallels, for example, in Cellini's saltcellar. Working in Russia for an autocratic society, Peter Carl Fabergé created an example of the goldsmith's art that looked to the past, connecting the Tsar with his European predecessors.

Until the middle of the nineteenth century, little gold had been mined in the United States. Then in 1848, gold was discovered at Sutter's Mill in the Sierra Nevada, touching off an epidemic of gold fever. Over the next nine years, forty thousand diggers from all over the world extracted 820 tons of gold from the unyielding earth.

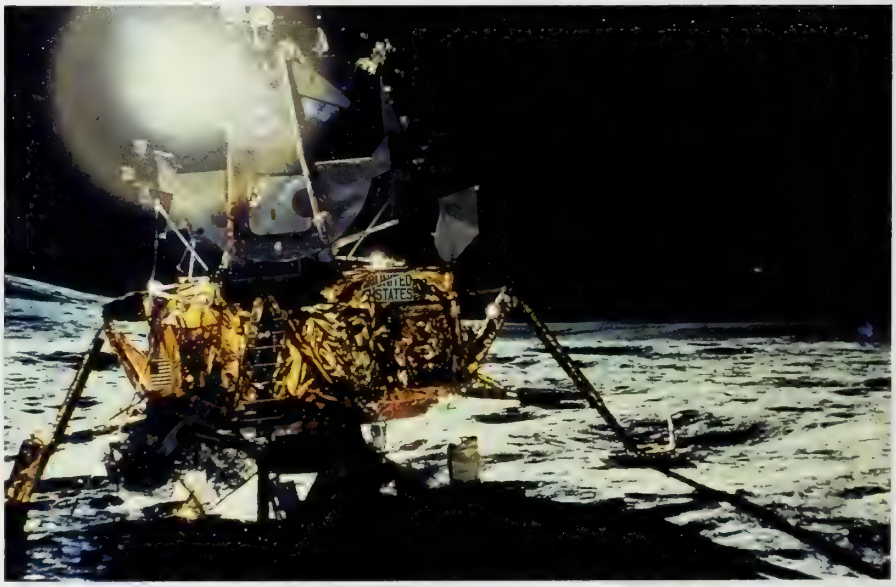
In the next decade, California produced more than half a billion dollars worth of gold. Subsequent strikes in other Western states vaulted the United States to a place among the world's economic powers. Within a quarter of a century after the California gold rush, the world's supply of gold doubled.

Although more gold is used in making jewelry than anything else, gold serves science and industry too. For example, it's easily shaped into dental caps, inlays and fillings that will withstand constant pressure.

As a high energy radiation shield, gold is used in space suits and on capsules; a mere 0.00006 of an inch of gold coats rocket engines, helmets, visors. Gold-tinted windows of high-rise buildings cut down glare and keep out heat-producing rays. Science has also detected the presence of gold on Mars and Venus.

The use of gold in these emerging areas gives this unique metal purpose beyond its exquisite beauty, if not as a god, then perhaps as a guiding light to the stars.

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Bold Appeal of 20th-Century Quilts
continued from page 48

ing and well done. People respond to eye appeal rather than historical significance." Needless to say, this news has not been ignored at roadside antiques shops and boutiques, and gone are the days when pristine, intricate twentieth-century quilts could be found for $100. But because they started from such a low base, prices for quilts from this century are still relatively affordable, ranging from $500 for a very simple 1930s traditional quilt on up to $25,000 for an unusual one-of-a-kind work.

When quilt historians and enthusiasts talk about the distinctive elements of twentieth-century quilts, they embark on a winding, curious side trip through American history, with landmark events taking on a new visual dimension. The joyful end to World War I and the beginning of the Roaring Twenties, for example, can be seen in the way the colors in contemporary quilts change from the earth tones and somber printed fabrics of the turn of the century to cheerful pastels, daring turquoises and hot pinks. Similarly, many Depression-era quilts serve as touching examples of the creativity that can arise out of poverty, as women (most quilters have been women) transformed grain bags and flour sacks into serviceable, and sometimes surprisingly lovely, quilts.

It's hard to believe, but quilting almost didn't survive America's machine age. In their book *Twentieth Century Quilts 1900 to 1950*, Thos. K. Woodard and Blanche Greenstein reveal that at the turn of the century, quilting had sagged in popularity, because of both the widespread use of the sewing machine and the novelty of buying mail-order factory-made bedspreads from places like Sears, Roebuck. But the victory fervor of the early 1920s brought on a revival of interest in all things American. Once *Ladies' Home Journal, Good Housekeeping* and the other women's magazines began printing quilt patterns and urging readers to show off their needlework skills, there was renewed enthusiasm for quilting.

"Patterns used to be handed down from grandmother to mother to daughter," explains Woodard, sitting in his Manhattan antiques store, the walls adorned with small crib quilts. "But the magazines and the sales of quilt kits and patterns changed all that." Thanks to the national distribution of designs, three patterns became the rage of the 1920s and 1930s: the Double Wedding Ring, with its series of interlinking bands of color; the Dresden Plate, a plainer plate-size pieced design; and the Grandmother's Flower Garden, an intricate mosaiclike cluster of flowers. One

BELOW: *Pieced Quilt*, Amish, United States (Ohio), circa 1920–30. Cotton; 77" x 74". Probably the most three-dimensional pattern inherited from the 19th century is Tumbling Blocks. Each cube is composed of three diamond-shaped patches whose colors are arranged to convey the illusion of volume and depth. Kelter-Malcé Antiques, New York.



FELICIANO

BELOW: *Pieced and Appliquéd Quilt*, United States (New York), circa 1910–30. Cotton; 84" x 76". Love of country and hope for the future have inspired patriotic pride in generations of quilt makers. Here, an abstract interpretation of the Stars and Stripes pattern is bordered by tiny floral and geometric motifs. Stella Rubin Antiques, Potomac, Maryland.



continued on page 56


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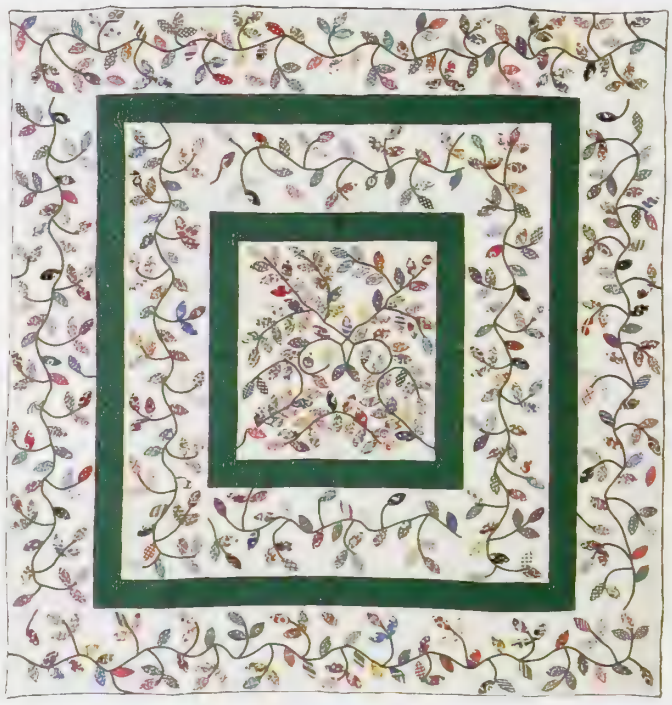
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I N F I N I T I.

Bold Appeal of 20th-Century Quilts
continued from page 51



ABOVE: *Pieced and Appliquéd Quilt*, United States (Midwest), circa 1935. Cotton; 80" x 78". The 20th-century quilt is distinguished by the method in which patterns reached quilters. Disseminated less through neighborly exchange, designs such as Autumn Leaves, seen here, were now commercially promoted and distributed. Thos. K. Woodard, New York.



ABOVE: *Pieced Quilt*, Amish, United States (Lancaster County, Pennsylvania), circa 1925. Wool with cotton reverse; 82" x 82". Light and dark squares of solid color burst out from the center in the graphic Sunshine and Shadow pattern, framed here by a border of rectangles—a deviation from the standard design. America Hurrah, New York.

reason for the popularity of these patterns is that, given the innumerable tiny pieces of fabric used to create the designs, a woman could use up all the worn-out dresses and shirts in her rag bag. "You didn't need a big hunk of fabric," says Dr. Robert Bishop, the director of New York's Museum of American Folk Art and author of several quilt books. "These quilts are salvage works of art."

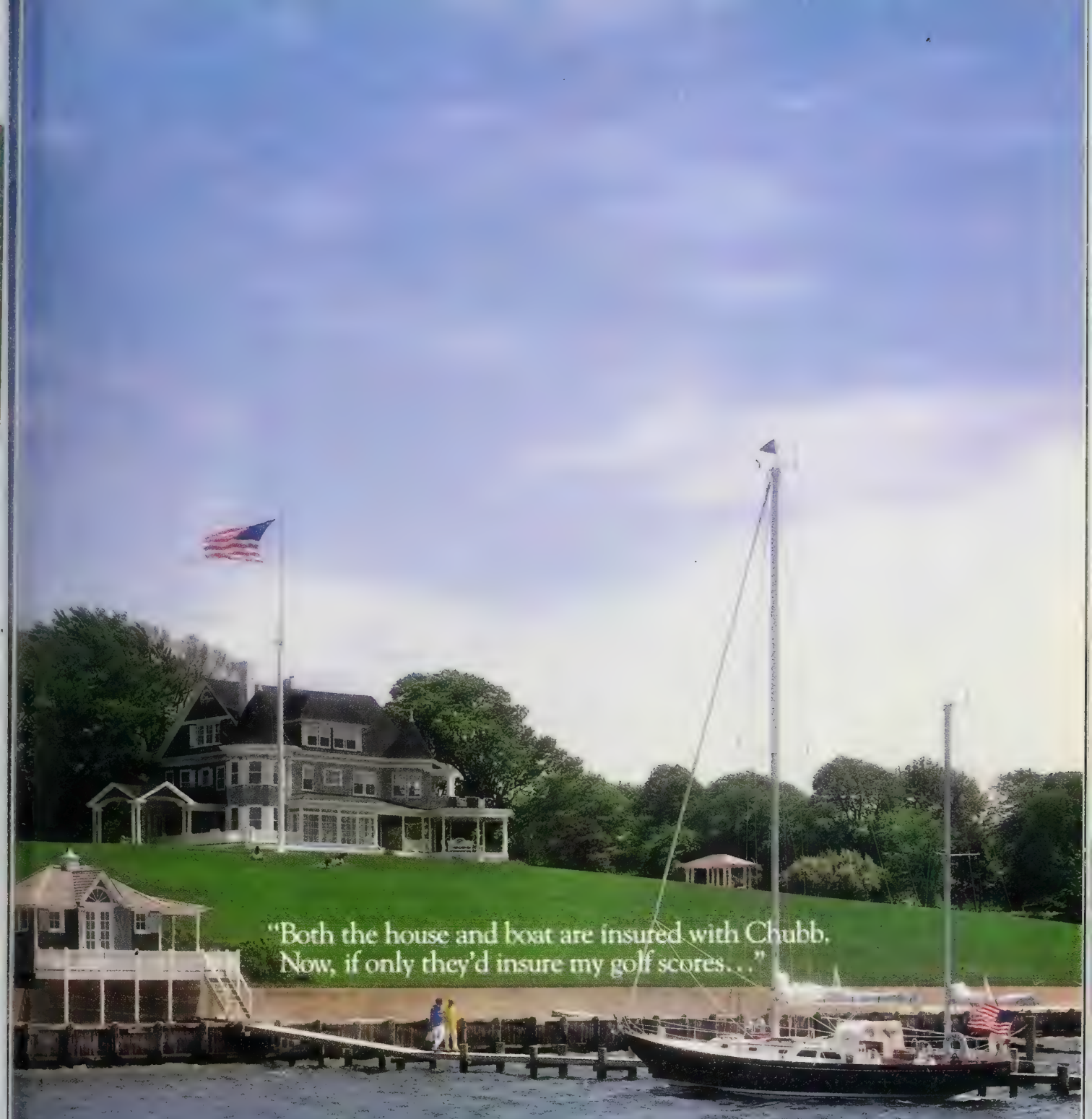
Quilt making is so redolent of images of friendly women gathering around at a quilting bee, stitching up a storm, that it takes a moment to grasp the range of social pecking orders symbolized by a particular quilt. An indicator of the social position of the quilter is often reflected in the materials used. Most appliquéd quilts, for example, have a certain snob appeal because they require more fabric, and often special color-coordinated fabrics were purchased just to make the quilt. The appliquéing technique involves taking material that has been cut into designs—such as flowers or trees or entire landscape scenes—sewing these pieces onto a backdrop, and then quilting the entire piece. In contrast to pieced quilts, in which patterns are very geometric with lots of lines and straight angles, appliquéd quilts usually have curvilinear designs. "Appliquéing was thought of as frivolous," explains Bishop. "It wasn't utilitarian. It requires a design skill that's more exacting and a quilt technique that's more refined." In short, appliquéing quilts was an ideal hobby for a financially comfortable woman with leisure time and a desire to impress her peers.

In recognition of the quilt's elevated status, prices are soaring.

Although no one took an official count of how many people were taking needle to fabric during the 1920s-through-1940s quilt resurgence, a few signature events in this period make it clear that it was no passing fad. When Sears, Roebuck announced a quilt contest in honor of Chicago's 1933 Century of Progress fair, an astounding 24,878 quilts were sent in, according to Woodard and Greenstein. A quilt contest at the 1939–40 New York World's Fair also drew numerous artful submissions.

Quilts created for such occasions were often one-of-a-kind pictorial designs, in which the quilter used city landmarks, skylines and historical events to create an unusual, painting-like piece. Given the uniqueness of the work, these twentieth-century quilts are now particularly sought after. Laura Fisher, a New York quilt dealer, says she recently sold an intri-

continued on page 60



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■

"I think I'm the only one in history to fail the Harvard graduate school examination. But I went to Cooper Union and got a marvelous education. Then I received a Fulbright and went to Europe where I had the good fortune to study with Georgio Morandi.

"When I came back to the States, a bunch of former fellow students and I started Pushpin Studios, which developed its own little reputation in the world of New York design. Then Clay Felker and I started New York Magazine. To our delight and surprise, it became a part of the life and activity of the City."

"When I studied at the Academy in Bologna, I drew from casts for two years. And if you draw from casts you have to observe light. I think without that kind of rigor, you're not as conscious about light and form. You gain a greater understanding of its effect in dimension."

"During the Renaissance it was discovered that form interrupted light, and that light in a portrait doesn't change as it does in life. That meant you could actually freeze time, and through a portrait one could become immortal. Which is why it occurred to me later that rich people are so interested in art."

"At the Aurora Restaurant, we tried to make a very controllable light system. We did a series of different colored lights within the fixtures, and by adjusting the intensity of any one of them, you have a kind of control over the light quality, at least in terms of hue. But we found that we also had to have table light at night. Even then, ideally, you still have to change the lighting, because the emotional content of light at lunch is different from its emotional content at dinner."

"Believe it or not, I learned a lot about lighting in supermarkets. The first thing I experienced thinking about the supermarket was how tiring it was. Which is due, in part, to the relentlessness of both the physical space and the uniformity of the light. So what you do is vary the light in order to create a series of places: open it, close it, modulate the space...I really shouldn't be giving away all of these tips."

■

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Bold Appeal of 20th-Century Quilts
continued from page 56

cate pictorial quilt made for the Chicago Century of Progress contest to a Japanese collector for $7,000. But even less sophisticated (and less expensive) personalized quilts can have enormous emotional appeal as well. Bringing out a 1925 Texas genealogy quilt, priced at $3,000, in which quilter Susa Hale Harris has stitched the birth, marriage and death dates of "Papa" and other family members, Fisher says, "The quilting isn't very special, the cotton is of poor quality, but look at the story this tells."

A very different kind of visual story is evident in the geometric quilts produced by Amish women in Lancaster County, Pennsylvania, Holmes County, Ohio, and elsewhere in the Midwest. These precisely stitched quilts, with their bold greens, electric blues, violets and dark reds (the Amish never used printed fabrics on the face of a quilt), have become renowned collector's items, with scarcity driving prices into the $1,500-to-$25,000 range.

"Amish quilts have always appealed to art lovers," says Kate Kopp, because of the modernistic designs and experiments with color. "You can buy a top-of-the-line masterpiece that took a woman months to make," she adds, "for a fraction of what a Frank Stella costs." Kopp and other dealers caution, however, that because Amish quilts of the 1920s, 1930s and 1940s have seen such a relatively large price run-up in recent years, fakes are starting to appear. "Certain modern quilters are actually taking parts of old Amish quilts and piecing them together with new material," she warns. "You have to look carefully at the backing and binding in order to tell the difference."

Just as interest in quilting ebbed at the turn of the century, it once again lost favor for practical reasons at the onset of World War II. With Rosie the Riveter and her friends working in factories, fewer women had the time or even the inclination to quilt. While quilting in recent years has experienced a resurgence—"Fourteen million people now make a quilt each year," says Robert Bishop, quoting a survey—the craft was not particularly widespread in the late 1940s, 1950s or 1960s.

What's so emotionally appealing about the earlier twentieth-century quilts is the sense of owning a personal piece of the past, resonant with memories. One Ohio man's World War I army uniform, for example, was made into a quilt by his grateful mother upon his safe return. Mothers made wedding quilts for their daughters, and the daughters might later incorporate their wedding dresses and their children's used baby clothes in yet another quilt. Women sat side by side and quilted together for companionship, using the needlework as an artistic and emotional outlet, a way to break out of a daily routine.

What's so emotionally appealing about the earlier twentieth-century quilts is the sense of owning a personal piece of the past, resonant with memories.

Today, quilt buyers, other than serious collectors, are interested primarily in the visual pleasure of owning these handmade relics rather than in their investment potential. But it is fair to assume that quilts will continue to appreciate in value. "After all," says Thos. Woodard, "in just ten years, twentieth-century quilts will be from the previous century." And what seems relatively new now will take on an older, time-worn sense of history. □

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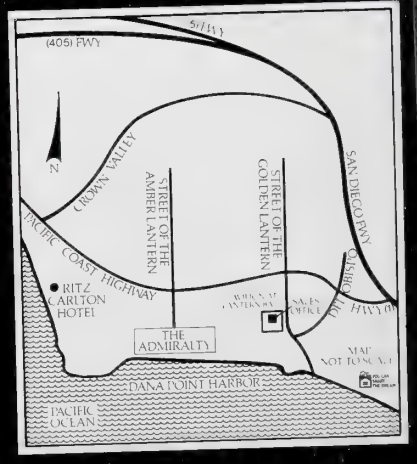
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WILLIAM WEAVER: SEASONS IN TUSCANY

Notes from an Adopted Son

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William Weaver, the noted author and translator, first bought a house in Tuscany 25 years ago. "When I moved to the country, I said to a Tuscan friend, 'I've become a Tuscan.' The friend replied, somewhat tartly, 'That takes a few centuries.'" RIGHT: "From my front door I cannot see another habitation, only rolling hills stretching as far as Orvieto." BELOW: A view of Vinci, the birthplace of Leonardo da Vinci.



continued on page 71



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Notes from an Adopted Son
continued from page 66



TED SPIEGEL/BLACK STAR

Tuscany's pleasures include "silence and solitude, the joy of watching the seasons advance, of eating the fruits and vegetables as their time comes round." ABOVE: The wine harvest in the Chianti region.

"Now the houses in my vicinity have been bought up. Even some of the people in the town have made themselves a country refuge for the hottest weeks of summer." BELOW: A typical Tuscan villa



LORRAINE RORKE AFTER IMAGE

In the years after World War II, the Italian rural population, to a large extent, left the land and migrated in droves to the northern industrial cities, as a century before their ancestors had migrated to the Americas or to Australia. And for a long time those farmhouses remained empty, among abandoned vineyards, neglected olive groves, rank fields that had once produced wheat or corn or millet.

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Of course, by "American," the rural Italian simply means foreigner. So if you go and knock on one of those carefully reconstructed oak doors, it may be opened by a Belgian or a German or a Scandinavian. The foreign immigrants have a tendency to settle in patches: Thus in the Chianti area, the new settlers are mostly British; on the Tuscan coast, not far from Grosseto, there is one town where even the signs—dry cleaning, hairdresser and so on—are in Swedish. Near me, an enclave of retired Americans,

"Foreign immigrants settle in patches: Thus in the Chianti area, the new settlers are mostly British; on the Tuscan coast there is one town where even the signs are in Swedish." BELOW: A Tuscan village scene.



PHOTO SELECTS/AFTER IMAGE



TED SPIEGEL/BLACK STAR

In springtime, Weaver relishes t[he] unfamiliar sweetness of the fir[st] ABOVE: A Tuscan windowsi[ll]

(continued on page 72)

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Notes from an Adopted Son
continued from page 66



TED SPIEGEL/BLACK STAR

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LORRAINE ROARK/AFTER IMAGE

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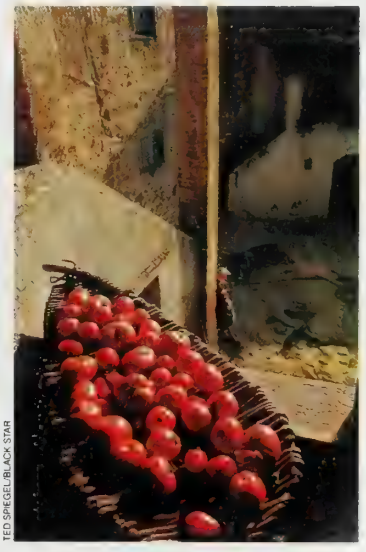
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PHOTO SELECTS/AFTER IMAGE



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In springtime, Weaver relishes th[illegible] unfamiliar sweetness of the fir[illegible] ABOVE: A Tuscan windowsi[illegible]

[illegible] page 76


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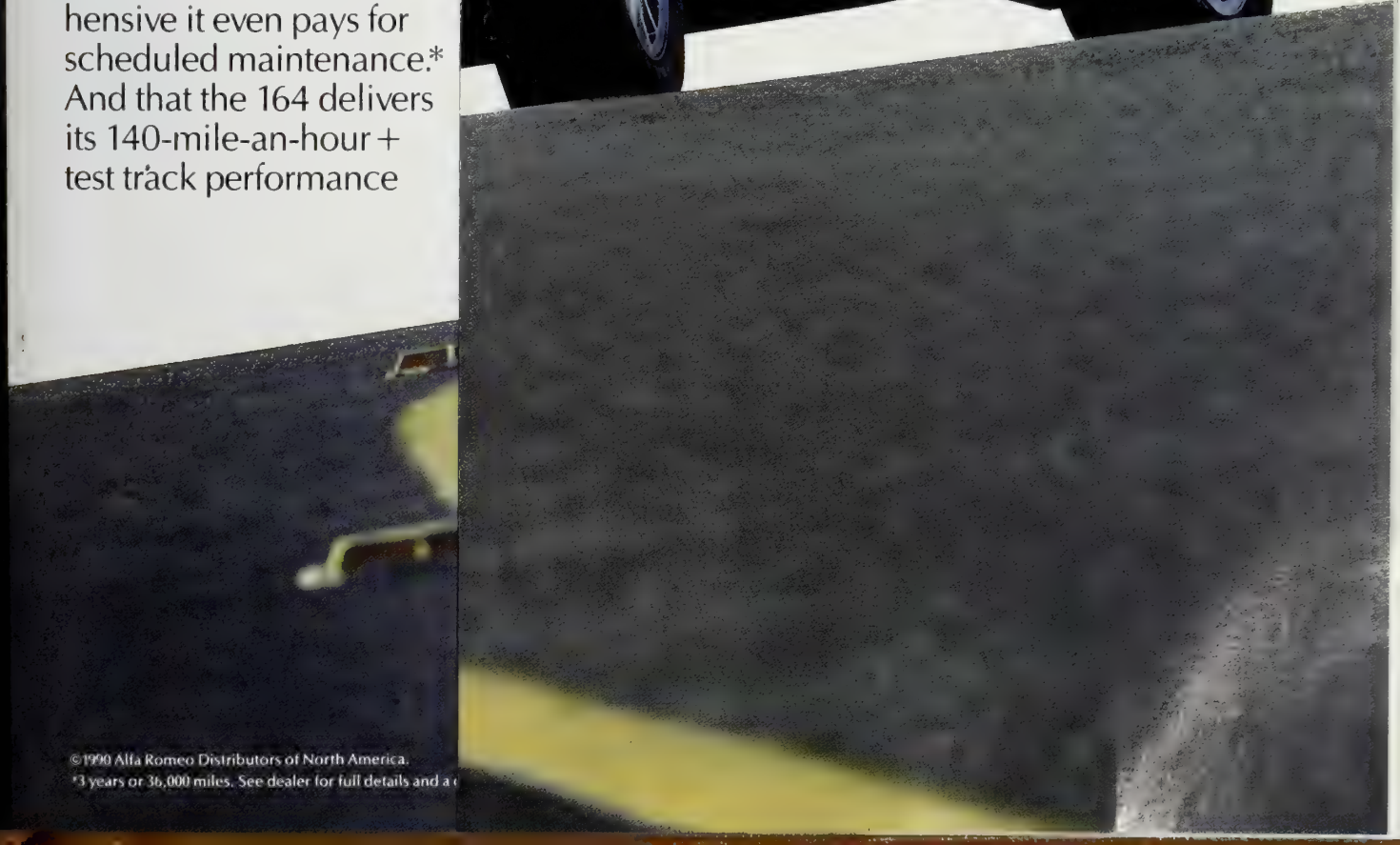
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Notes from an Adopted Son
continued from page 71

mostly diplomats, has sprung up.

Twenty-five years ago, when I bought my first house in Tuscany, my Italian friends thought I was crazy. Nobody moved to the country, they said. Some of those friends, the grander ones, did have a family villa or castle somewhere, and they went there—grumbling and complaining in advance about the discomfort—for weddings, baptisms, funerals and perhaps a Christmas gathering or two, where old and young huddled around the smoking fireplaces and dreamed of their centrally heated apartments in Rome or Milan.

But I had few grand friends; most of the people I knew came, like me, from a more modest background, and their idea of getting away from the city was, as a rule, to go to some other city. In summer they went to the sea, and at Christmas perhaps to the Dolomites. My determination to buy—dirt cheap—a broken-down Tuscan farmhouse and fix it up seemed to them a total folly.

And so it seemed to the local workmen, engaged to make the lovely shell of the house again habitable. Only a crazy American, they thought, would want to spend good money bringing water and electricity and a telephone to a near-ruin when, for the same amount, he could have bought a trim little apartment in the town, convenient to the supermarket, or even a *villetta*, a nice new house with shiny terrazzo floors, instead of the red terra-cotta tiles I was so lovingly waxing and polishing. But when the house was all finished, the workmen themselves were so proud of the result that on my first Sundays at home, I had a series of unannounced callers: the masons, the plumber, the foreman, bringing their wives and their in-laws to see what they and the crazy American had achieved. Now the houses in my vicinity have been bought up, and fixed up, and not only by foreigners. Even some of the people in the town—a schoolteacher, a merchant, a mechanic—have made themselves a country refuge for weekends and for the hottest weeks of the summer.

But how, after all, does living in the country in Italy differ from living in rural Connecticut or Kansas? In some basic respects, there is not that much difference: The pleasure of silence and solitude is the same, the joy of watching the seasons advance, of noting the eccentricities (an unusually mild winter, an untimely freeze), of looking forward to eating fruits and vegetables as their time comes round. And there are also probably some of the same nuisances: the storms that interrupt the electricity, worries with the well during long dry spells, postal delays.

But Italy has special advantages. Here the solitude is different. From my front door I cannot see another human habitation, only a succession of rolling hills stretching as far as Orvieto, visible on those crystalline days that frequently arrive in winter. But though I am alone, I know I am not isolated. In half an hour, if I like, I can be in Arezzo, standing before the Piero della Francesca frescoes; and in just over an hour I can be in Florence, hearing Riccardo Muti conduct Verdi or, less ethereally, eating a fine meal at Il Profeta or Il Campidoglio.

When I tell people I live in the country, I am to some extent lying.

Living in an Italian city, no matter how splendid it is, can be a frustrating experience. Have you ever been in Venice during a transit strike? Have you ever tried walking through Florence during the last shopping days before Christmas? In the country, I watch these angst-inducing phenomena on television and vow I will never complain again about power failures or intruding visitors.

The Tuscans and I have more in common than I knew at first. Bo they and I like to talk, to tell stori And when I come back from a trip when one of my country neighbo has shot a hare or butchered a pig am invited to a celebratory meal. I t about my travels (there was conside able interest in my descriptions Iranian food or Irish farms or, for th matter, Czech politics). At my pro ding, they tell me fascinating bits local history, who of the people know in the town were once t worst Fascists, who was in the resi tance, what the Nazis did when the were in the area. On a lighter not they repeat favorite local tales on th order of: The Time Gino Got Drun and Missed His Front Door. When first moved to the country, I said to Tuscan friend of mine, "I've become Tuscan." The friend, who bears a hi tory-laden name (an ancestor is men tioned in Dante), replied somewha tartly, "That takes a few centuries But on certain occasions, I feel I hav managed to reduce the initiation pe riod. If not a genuine Tuscan, I am a least an adopted son of the region.

I live alone, but I have neighbor Invisible and inaudible most of th time, they have a magic way of turn ing up when needed. Some years ago the rustic peace of my area was shat tered by a series of forest fires. It wa a dry, hot August; the sunburnt gras crackled underfoot. Even early in th morning, the water in the pool wa the temperature of tepid broth. An every now and then, on the horizon a sinister curl of smoke, blurred in th heat-haze, announced an incipien fire. Sometimes the fire would be pu out, and the smoke would disappear But then, perhaps the next day, an other smoky wisp would strike fear.

Finally it happened. I had gone to Florence for business reasons, and a evening, on my return, I saw flames on the hill beyond the road. Because of an optical illusion, they seemed to be coming from my house. When I got there I realized the fire was still somewhat distant, at the bottom of

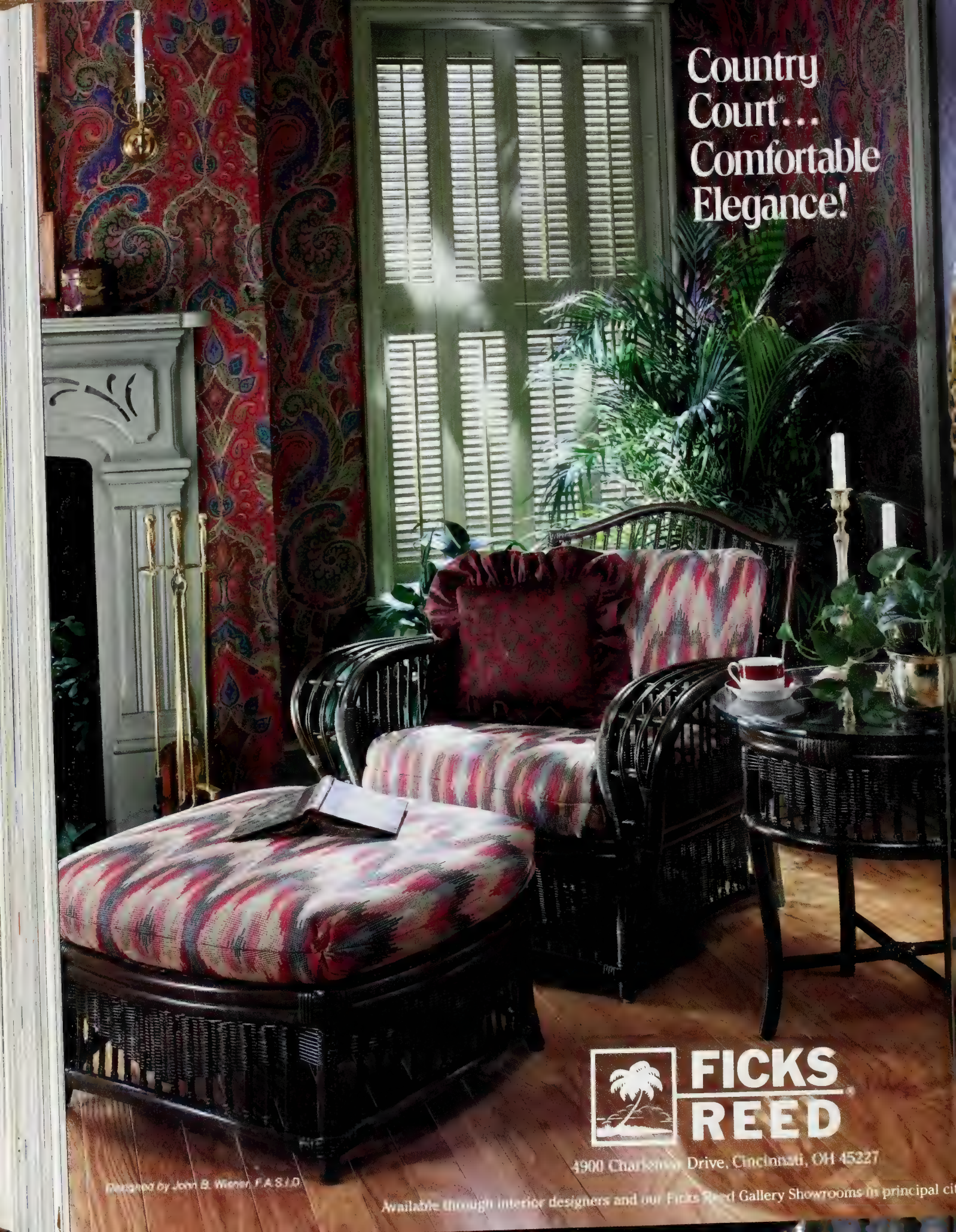
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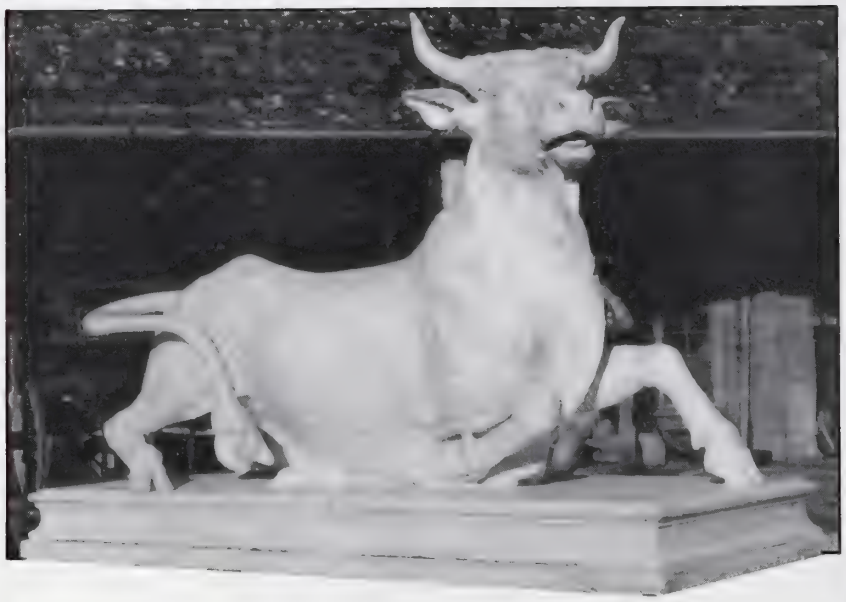
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Notes from an Adopted Son
continued from page 76

the hill, but beginning to climb toward me. Then I discovered that a whole team of volunteer firefighters had come to put out *my* fire, as I immediately thought of it with sad possessiveness. Twice I scrambled down the hill through the menacing, now-dark woods, with the sound of the blaze in my ears—an animal roar, much amplified—and I took some bottles of mineral water to my rescuers. They went on beating the flames with brooms and shovels, digging trenches, cutting down saplings.

Finally, around ten o'clock, the wind shifted, and the fire turned back on itself; its own ashes completed the job of extinction, and the men came back up to my saved house. I recognized a few of the blackened faces—my gardener, his brother-in-law, the son of the man who runs the filling station—but most of them were strangers. I had water boiling on the stove for pasta and several big two-liter bottles of my wine all ready. But before I could throw the spaghetti into the pot, the phone rang. Another fire had started a few miles up the road; and the men—hastily taking the bread and ham I forced on them, and the rest of my mineral-water supply—were off in a rush to save somebody else. I still don't know who half of my rescuers were, but on my rare visits to the village, I exchange smiles readily, in a general, warm feeling of neighborliness.

In the early days, when my eighty-year-old mother made her first trip to this area, she studied the green hills from the veranda and said, "Looks a lot like Warren County." She meant home (Warren County is in Virginia, in the Blue Ridge Mountains). Much later, a Japanese friend, standing in more or less the same spot, remarked that the hills reminded him of Higashiyama, the hills to the east of Kyoto. I know those hills and I know, much better, Warren County, and neither my mother nor my Japanese friend was really right. But I think what they both meant was that Tuscany looked like home.

When I tell people I live in the country, I am to some extent lying, because as a writer and critic, I spend a fair amount of time traveling, and for at least six or seven weeks yearly, I trade my Tuscan solitude for the populous bustle of Greenwich Village. But even when I leave Tuscany, it remains home. This is where my books are. This is where I work. And this is where my senses are the keenest. Elsewhere, when I am a guest in other rural areas, I hardly notice a flower or a bird. Here I am always alert to the shedding of the oak leaves, the sprouting of the chestnuts. As I write, the cuckoos have arrived and are exchanging their two-note song through the woods. I am waiting for the nightingales.□

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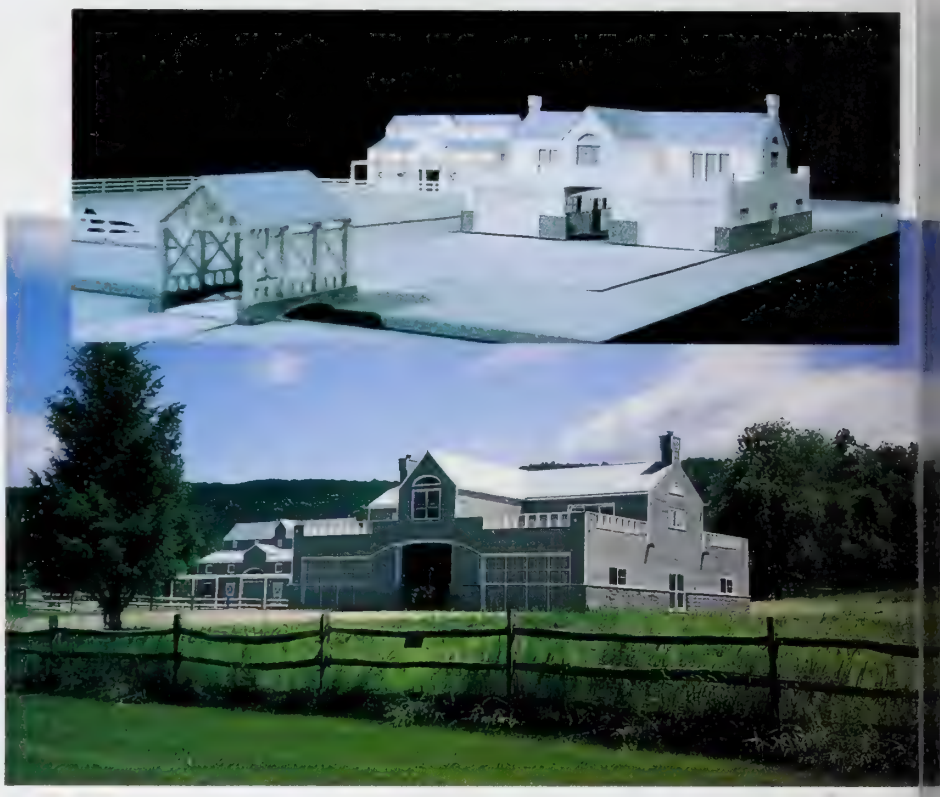
ARCHITECTURE: TIGERMAN MCCURRY

New Twist to the Farmhouse Vernacular in New York

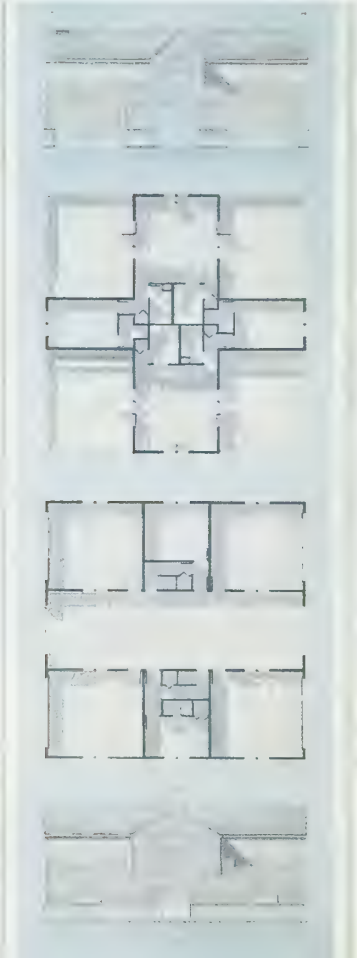
By Paul Goldberger

IF THE ARCHITECTURE of Stanley Tigerman and Margaret McCurry has any consistent characteristic, it is a kind of sardonic edge, a willingness to use designs as a vehicle for witty, often ironic commentary on social mores. Some Tigerman-McCurry buildings can be bitingly satirical; others, particularly those done in the last few years, are gentler. The couple's weekend house in Michigan (*Architectural Digest*, April 1984) is probably the best known of their efforts in the gentle category—it is an amiable cartoon, a cottage that manages the neat trick of playing softly on the farmhouse vernacular and on industrial architecture at the same time.

The Tigerman-McCurry house led directly to the commission to design a pair of farm buildings for a two-hundred-acre estate in Dutchess County in New York State, roughly an hour and a half north of Manhattan. "Our client had seen the cottage and admired it," Tigerman says, "and when he wanted to add a stable and a coach house so as to be able to operate his property as a horse farm, he turned to us." "I was hoping not for elaborate and expensive buildings," the client explains, "but for interesting ones, buildings that would feel special yet still not call undue attention to themselves."



"The architecture is informed largely by New England precedent," says Stanley Tigerman of Clove Hill horse farm in New York State, which he and his wife and partner, Margaret McCurry, designed. TOP: A model of the project. The entrance was originally to be through a covered bridge. ABOVE: The cedar-sided coach house has a split-face concrete base.



LEFT: The elevations and plans of the coach house show the second-floor apartments for farm manager and stable hand. "One can ride right through it on the way to the stables," explains McCurry of the first-floor passage.

And that is precisely what they have made. It was not as easy a commission as it might seem, for while the land is spectacular—it is a sumptuous mix of rolling hills, meadows, woods and ponds—the property includes a sprawling, conventionally suburban main house designed some years ago by the office of Albert Kahn. The big house was to remain, and so it became critical that the new buildings relate in some way to it, even as they attempted to establish a different architectural tone. The site chosen for the stables and the coach house was just across the road from the main entrance to the property,

continued on page 90

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New Twist to the Farmhouse Vernacular in New York
continued from page 86

meaning that the Tigerman-McCurry buildings, while not in any sense a gatehouse, would become the most visible buildings from the road: the estate's public face architecturally.

The stable and coach house are both of cedar stained a soft gray, with white trim, echoing the materials and color of the main house. In style, the new structures pay homage to the traditional barns of the Northeast. But there are not-so-subtle shifts: Both buildings are much more elaborate in form than simple barns, with multiple gables and, in the case of the coach house, a base of rough concrete block intended to resemble rusticated stone. The details are simple and unpretentious, almost abstract, but in form and mass these structures come into their own, stretching the barn vernacular, coaxing it into a complexity and even a grandeur.

That is the real achievement in this project: the way in which Stanley Tigerman and Margaret McCurry have managed to make a pair of farm buildings strong, almost majestic presences, while still keeping them close to their much simpler architectural roots. They are not precious or over-detailed, as so much architecture that tries to relate to vernacular forms is; for all the complexity of their multigabled shapes, it is impossible still not to think of the buildings as straightforward and direct. Stanley



Tigerman and Margaret McCurry seem to be trying to tell us that to lose such architectural qualities in buildings like these is to lose everything.

Perhaps another way to put it is to say that the buildings are remarkably unself-conscious. Tigerman and McCurry are no naïfs, but they have made two structures that are poised deftly between the plainness of the barn and the elaborateness of other forms of architecture. The magic lies in their ability to possess the qualities of both types of buildings so naturally—to convey a sense of being both knowing and innocent.

The coach house is the more unusual structure. Its plan on the first floor is laid out roughly like a tick-tacktoe board of nine squares. The four corner squares are large garage

LEFT: "The drawings represent my earliest views of what I felt would be appropriate, and lo and behold, they built it!" Tigerman says. BELOW: "The stable is designed with the horse in mind," he adds. "The horse can leave his stall toward the interior or go directly to the outdoors." Above the Dutch door and trellis is a window to the hayloft.



areas that the owner uses to house his small but growing collection of antique coaches and horse-drawn sleighs; the center squares on each side are used for service areas; and the three middle squares are an open passage large enough to allow a horse-drawn coach to pass right through the center of the building. The second floor is cruciform, and contains apartments for the grounds keeper and grooms, with large open decks over all four of the first-floor corners. The



LEFT: Grassy fields and rolling hills are the rural context for the farm. The fenced paddock for training, center, can be surveyed from the coach house, where "roof decks make the apartments quite pleasant," says McCurry.

continued on page 94



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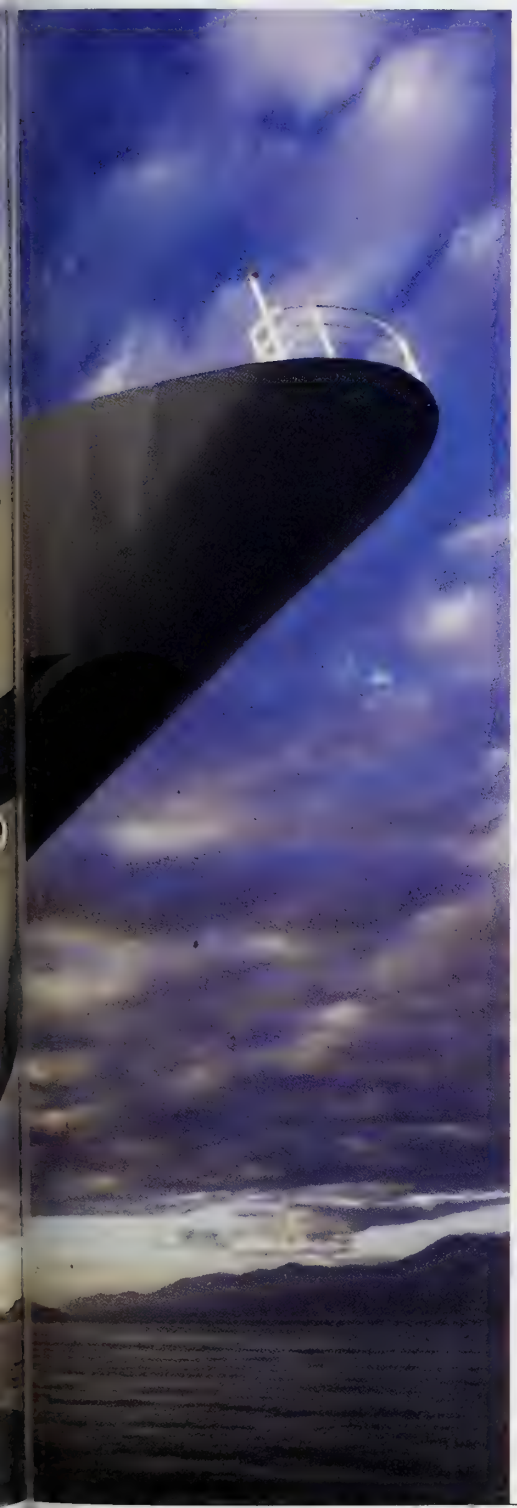


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Tigerman McCurry
continued from page 90

stable has accommodations for eight horses, each of which gets a stall that not only faces the center of the building but is equipped with Dutch doors opening out to the land. ("If I were a horse I'd want to look out as well as in," Tigerman explains.)

The stable has a huge hayloft upstairs; its nooks and crannies are intended as children's play space as much as for hay storage, and this building, too, has a wide central passage running through the ground floor. Within the complex, the coach house and stable serve to define a fenced paddock for horse training. Originally the open passages through both the stable and the coach house were meant to be part of the short riding path that looped from the road through both farm buildings—a route shaped, in typical Tigerman fashion, like a horseshoe. "It is a kind of dream image—I love the idea of riding through a building on horseback," Tigerman says. "So we made this path to run through the coach house and the stable."

The path, as well as a covered bridge and a garden that were to have completed the romantic image of the horse farm, was never finished. Neither was a guesthouse farm designed by the two architects, although the owner, after a hiatus of construction, now speaks of his hope of resuming building on this property, which he envisions as sprawling but relaxed.

These structures stretch the barn vernacular, coaxing it into a complexity—even a grandeur.

"When we go on," he says, "there is no one else I would go to except Stanley Tigerman and Margaret McCurry. They have been wonderful to work with, and more important, they have understood exactly what we were trying to do here." □


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A Family Saga of Scottish Country Living

By David Ogilvy

TO A CHILD, A CASTLE IS a potent image. Like princes, princesses, elves and goblins, it has a certain romance not always rooted in reality. Airlie Castle in Scotland was such an image to my young eyes. Its forbidding entrance, its spectacular position on a cliff high above the confluence of the rivers Isla and Melgam, set my young imagination alight. As I grew older I came to learn the harder facts behind the image, and yet, even now, my heart skips a beat as I approach the castle and see the great sweep of the rivers far below and the densely wooded gorge.

Inevitably, the romance of such a place is as much linked to its geographic position as it is to its history, and so I should begin by painting a brief historical picture.

Fifty years before Columbus's first voyage to the Americas, Sir Walter Ogilvy bought the castle from Sir John Stratton of Lauriston to consolidate his already considerable property in the area. Though little is known about the structure of the original castle, it may be assumed that it took the form of a quadrangle protected on the east side by a forty-foot wall ten feet thick that remains intact to the north, south and west. The castle was (and still is) well protected by the steep banks and cliffs rising up from the rivers.

Despite these formidable natural and man-made defenses, the castle was looted and burned in 1640 by a hereditary foe, the earl of Argyll, who "took the hammer into his own hands and knocked down the hew'd work of the doors and windows till he did sweat with heat." His justification for this violent deed was that he was acting for the National Covenant of 1638, which had tried to thwart Charles I in his attempts to introduce a new liturgy, and which the Ogilvy family had refused to sign. His brief was to attack the loyalists "in all hostile manner by fire and sword, ay, and until he should bring them to their bounde duty and give assurances of the same by pledges or otherwise, or else to the utter subduing and rooting them out of the country." The famous ballad "The Bonnie House of Airlie" describes, in somewhat partisan terms, the cruelty of Argyll, the bravery of Helen Ogilvy and the wholesale destruction that took place. All that remained was



PHOTOGRAPHY: DERRY MOORE

"The gardens that encircle Airlie offer a sense of peace and gracefulness that is rare in Scottish castles," says Lord Ogilvy (above, standing at one of the walled garden's scrolled wrought-iron gates).



"Dense, almost Amazonian verdure surrounds the castle," Ogilvy says. LEFT: The Georgian structure, rebuilt by French architects and masons in the late 18th century after it had been largely destroyed by antiroyalists in 1640, has been in the Ogilvy family since the 15th century.

continued on page 100

In 1799, the brothers Rusty and Dusty Nail had a difference of opinion over who actually invented the new drink with Drambuie and scotch. Guess who won?

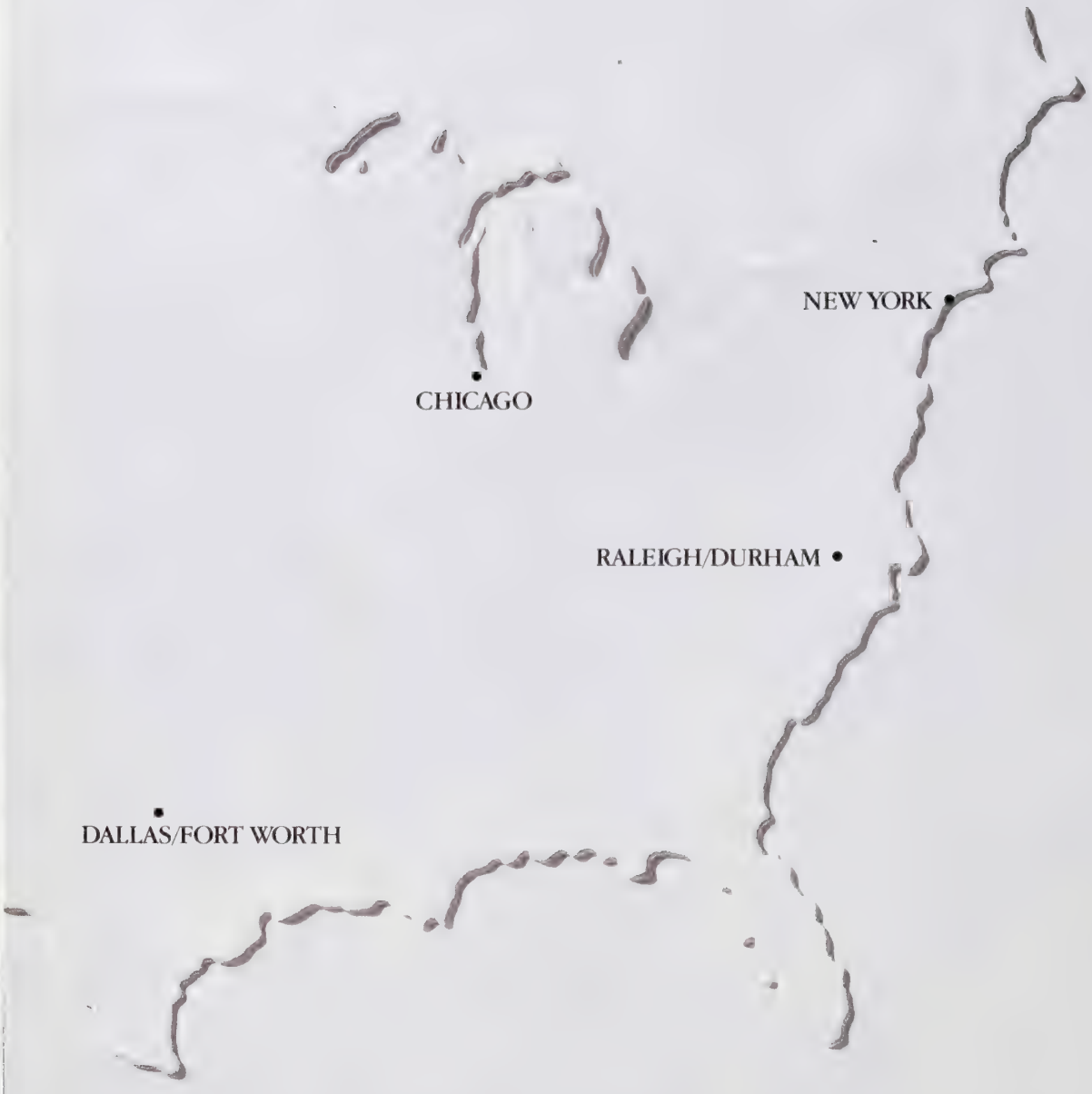


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A Family Saga of Scottish Country Living
continued from page 96

the defensive wall and the stone-vaulted ground floor.

Despite the revival of family fortunes in the Stuart Restoration of 1660, the castle remained a ruin until 1792, when one of the more colorful Lord Ogilvys, "Le Bel Ecossais," returned from exile in France. He had been welcomed by Louis XV to Versailles after the debacle of the 1745 Stuart Rebellion, and during his time in exile he developed a taste for good living and a worldliness not found among his Scottish contemporaries. It was with the freshness that comes from foreign travel that he set about building himself a country residence in a broadly Georgian style, concealed behind the ancient wall.

In the main hall he had made a huge fireplace carved in the shape of the family coat of arms, garish by all standards of the day. Distinctive brass chandeliers and wall lanterns, possibly from France, were hung in the main



ABOVE: A painted armorial relief in the main hall, commissioned in 1792, bears the motto *A Fin* ("To the End"). "The woman behind the grid was bare-breasted until Victorian sensibilities saw fit to clothe her," says Ogilvy. BELOW: The topiary garden dates from about 1820.





"The local stone has a pink hue that comes to life in the (rare) sunshine," he notes. ABOVE: The Georgian part of the house features dormer windows with fleurs-de-lis and thistles that evoke France. The Italian wellhead dates from before the burning of the original castle.

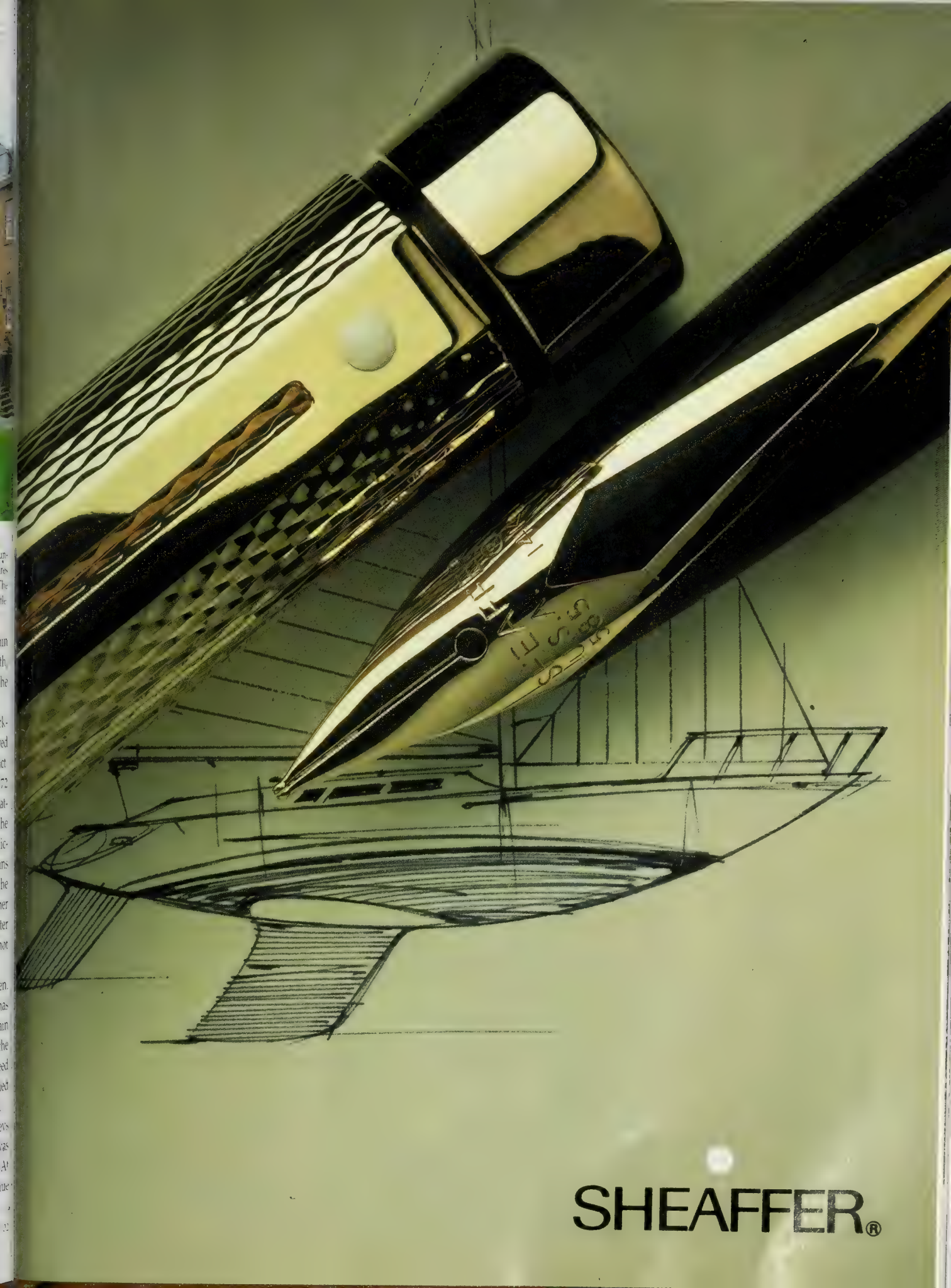
room and passages. The tiny watchtower lodged within the thickness of the old stone wall was turned into a bath, while the stone-vaulted ground floor, which survived the fire, became a kitchen.

In many ways his rebuilding of the castle was remarkably modern in design, and the limits on his purse ensured that everything was done on a manageable scale. In fact, for some it has been too small to be manageable. In 1872 the architect David Bryce was brought in by my great-great-grandmother Blanche to aggrandize and enlarge the existing structure to accommodate a visit by Queen Victoria. Fortunately, the visit was postponed and the plans dropped. Bryce's plans would certainly have destroyed the architectural felicity of the castle. My great-grandmother Mabell referred to it as "the smallest castle in Britain" after inviting Queen Mary to stay and discovering she did not have enough bedrooms for the royal retinue.

Despite the problems with royal guests, Airlie has been, for two centuries, an ideal country residence and has served as the dower house to Cortachy Castle, the main family home. That is to say, the widows of the heads of the family have moved to Airlie to allow their sons to succeed to Cortachy. As might be expected, these women turned their attention to the gardens within the castle grounds.

There is mention of a walled garden at Airlie in surveys done in the seventeenth century, so it is possible that it was made in 1623, when the castle was extensively refitted. At any rate, it is an exquisite place, with the faded pink hue

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A Family Saga of Scottish Country Living
continued from page 100

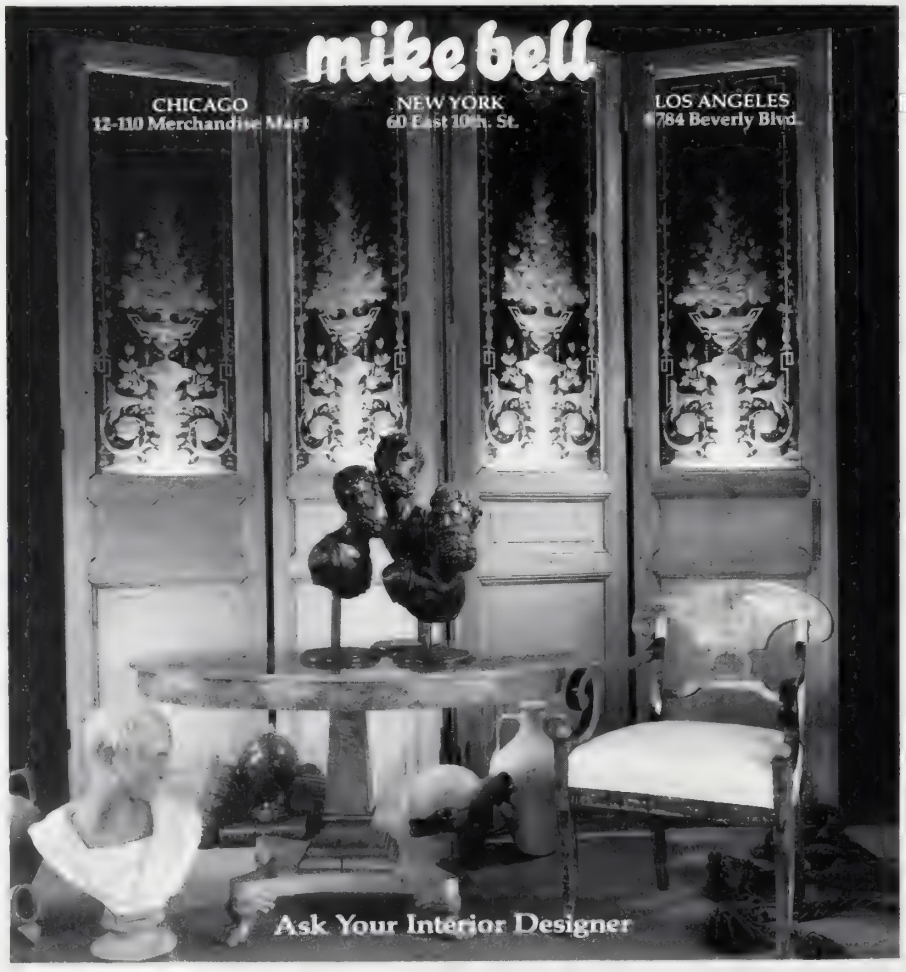
of the local sandstone contrasting sharply with the dark greens of the ornamental yew hedges. Intricately sculptured box hedges weave a pattern on either side of the stone steps. An Italian Renaissance wellhead that predates the burning of the castle lies on a quiet paved corner surrounded by roses climbing the walls. At the junction of the four vistas is a sundial that reads, "May the sun shine upon your face, and God's light in your soul." There is an atmosphere of complete tranquillity within these walls. A topiary and a wild garden surround the walls, and a spectacular tunnel of laburnum and azalea leads out to the stable block. From there, myriad paths extend up and down the gorge, some at the level of the rivers, others along the top.

On one of these walks, Princess Mary, Queen Mary's daughter, apparently saw a ghost in the gorge, and came running back to the castle so shocked that she couldn't speak. Mabell, my great-grandmother, describes the scene quite vividly in her autobiography, *Thatched With Gold*, though her taste for drama in a secluded world may have prompted some exaggeration.

On the subject of ghosts, Victorian legend relates that a drummer boy was posted to keep watch during the feud with Argyll, in which the castle was burned. Believing that the boy had betrayed them, the Ogilvys left him to die in the smoke and flames while he beat his drum and protested his innocence. His last vow was to greet the incumbent death of the head of the Ogilvy clan with the eerie sound of the drum, which has indeed been heard in many corners of the earth on these sad occasions.

Ghost or no ghost, it is a long and strange history, in which the fortunes of the castle reflect the fortunes of the family and vice versa. One thing is clear: Airlie's history is by no means over. There is a stone set in the wall that is dated 1660 and reads, "The Lord defend this family." So far the prayer has been answered. □







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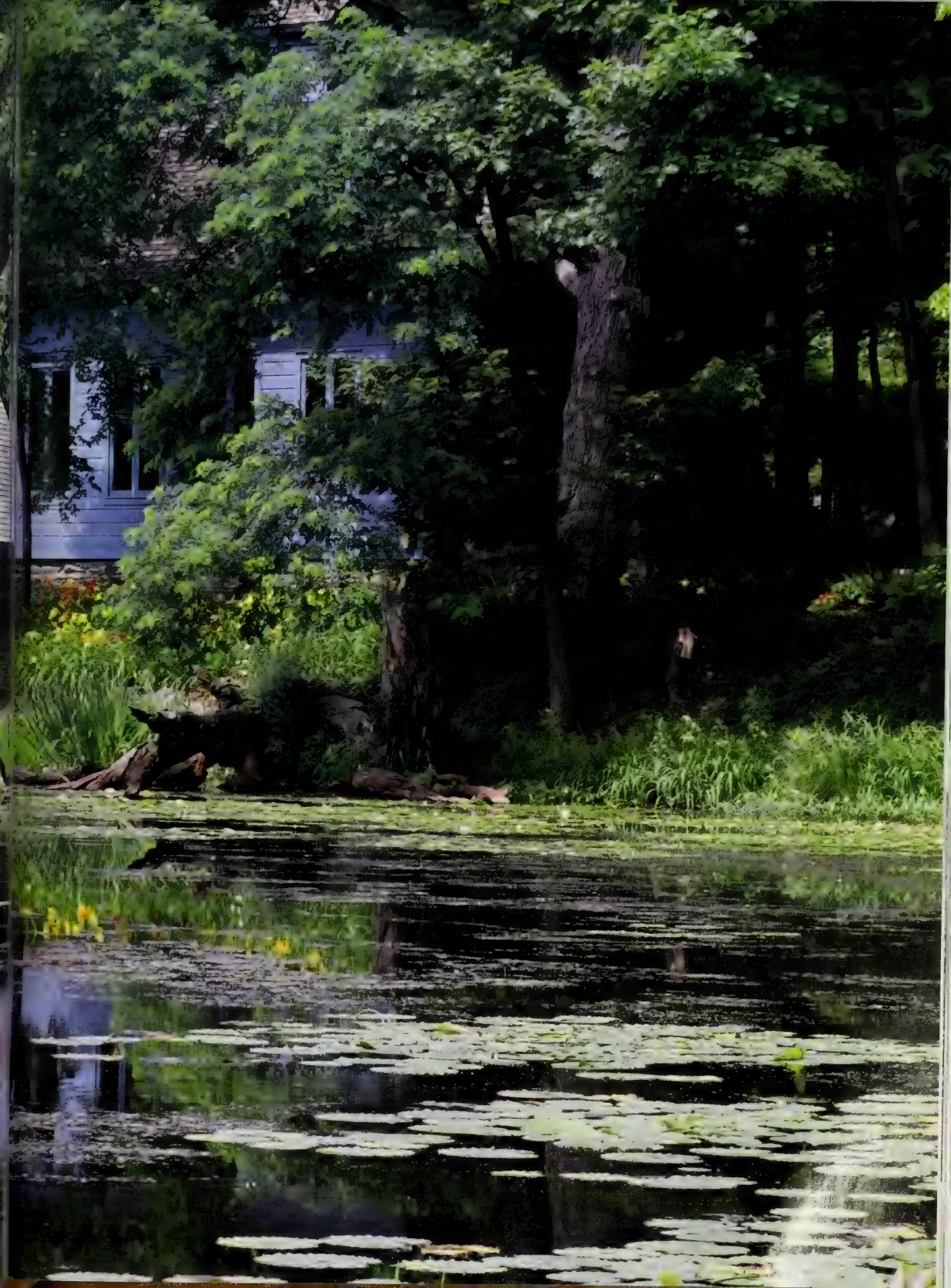
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American Country Zen

James and Marilyn Marinaccio's Hudson River Valley Retreat

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM





PRECEDING PAGES AND COVER: James and Marilyn Marinaccio's 19th-century residence, which sits on the edge of a pond in the Hudson River valley, was originally the icehouse on Philip J. Schuyler's historic estate, which was called The Grove.

LEFT: The restored boathouse now shelters a handmade Indian canoe from Canada, fishing equipment and memorabilia, including ancestral photographs. "The little bench is ideal for launching off on ice skates in the winter," says Marilyn Marinaccio.

WHEN MARILYN AND JAMES MARINACCIO, dealers in Japanese art who run Naga Antiques in Manhattan (Naga, in Hinduism, is a guardian spirit), went country-house hunting in the Hudson River valley of New York State, they were looking for a tranquillity of landscape such as that pictured on some of the rare Japanese painted screens they own. One of the first properties they were shown was an eighty-odd-acre estate swimming in ponds, streams and waterfalls. It was autumn and the woods were brimming with brightness; the falls were cascading in sheets of pure water, and the rock formation alongside was covered with golden leaves that seemed to be melting in the warm light. "It was instant love," says Marilyn. Jim elaborates, "There were monster hemlocks, and colossal sycamores and oaks, and gigantic hickories and black walnut trees—all original with the estate. We walked to one of the ponds along a path that had been beaten by fishermen for centuries, and noted wild berries, lichen, morels. . . ." As a coda to the afternoon, a classic Hudson River valley sunset obligingly drenched the property in pools of pinks and reds and oranges. The Marinaccios lingered in the afterglow. Never mind that the land had been neglected for a hundred years and more (there were stretches where the underbrush had grown so ungovernably "you had to practically cut your way through with a ma-



The Marinaccios and their daughter, Maggie (above), who are avid boaters, came to live on the eighty-eight-acre property seven years ago.



"We renovated the icehouse with the idea that it was going to be our guesthouse until the 'to be designed' main residence was built," recalls Marilyn Marinaccio, "but we loved it so much that we never did design another place." The icehouse's living room, which is filled with objects collected worldwide, has oak beams dating from circa 1858. Lintel stone from Naga Antiques.

chete"); by week's end the place, Naga be praised, had passed into their guardianship and delight.

The estate, known as The Grove, came complete with a foothold on American history. In the last quarter of the eighteenth century it had been brought into being and made to flourish by Philip J. Schuyler, son of the distinguished revolutionary war general Philip Schuyler and a major in the militia, a member of the state assembly and a congressional representative in his own right. He often entertained his illustrious brother-in-law Alexander Hamilton at The Grove; ironically, it was there, in that pacific setting, that Hamilton and Aaron Burr had the quarrel that culminated in 1804 in their duel (Hamilton was killed and Burr ruined, personally and politically). The estate was celebrated for both its elaborate trappings and its sovereign self-sufficiency—sophisticated subterranean pipes from



"The gazebo is our Zen retreat," says Marilyn Marinaccio. "Jim designed it and had it constructed over the old small stone sawmill. We used Japanese cedar." The structure looks out to a cascading waterfall that was in ruins when they first bought the property. Having to rebuild it completely, they worked with the original stones that had fallen into the stream below.

the ponds irrigated the fields for Schuyler's prize stock; and the waterfall by the icehouse powered the mill that cut the wood that built the mansion, which, by the time the Marinaccios came along on that effulgent autumn afternoon roughly two hundred years later, had already been sold.

The buildings that did come with the property stood clustered and secluded two thousand feet from the nearest road. The tall, thin, deliquescing icehouse, which overlooked the upper pond and was shaded by some of the "monster" hemlocks that had overwhelmed Jim on his first visit, is what the Marinaccios tackled first—and where they live today. They were neither unready nor untrained for the task. In addition to the intrinsically artistic touch they shared, Jim had a background in engineering and had designed the renovations on both their Upper East Side shop and their sprawling Upper West



The feeling in the icehouse's master bedroom "changes with the seasons," explains Marilyn Marinaccio. "In summer it's light and airy, and we keep it filled with roses. In the winter we use Indian blankets and put down Tibetan rugs on the floor." Contemporary Japanese lighting illuminates the room, enlivened by a lace-covered bed that was made from Japanese cedar posts.

Side apartment (see *Architectural Digest*, November 1989). He set to work building a flagged patio and stone steps for access. He attached a small mudroom to what used to be the vegetable- and game-storage area and would soon become the kitchen. In a burst of sentimentality—was this not, after all, a labor of love?—the Marinaccios decided to keep the heart they found carved on one of the outside boards (let others call it graffiti).

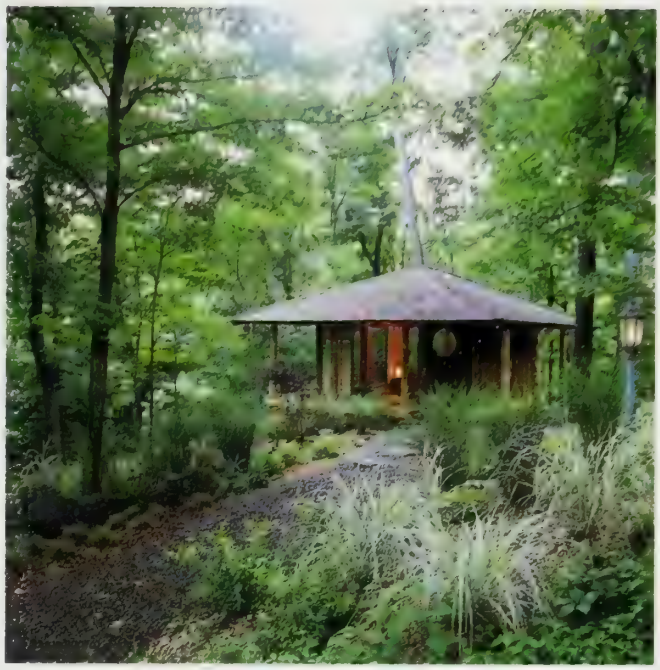
"When we started, the icehouse was a barnlike shell," Jim says. "I cut down cedar from the property for construction and reinforcement. I must have put in at least two hundred hours alone hand-stripping beams to make stairways and handrails." Marilyn marvels, "The man was possessed." To a robust end, then, for, walking into the cavernous living room, one is instantly warmed by all that rude cedar on the posts and walls (no Sheetrock, not a drop of paint), as well as by the original oak beams on the upper ceiling. At the same time, one is cooled by all the stone-cold stone in the monumental fireplace that the Marinaccios designed and built—hearthstone from the old tumbledown greenhouse on the estate, Albany bluestone and lichen-covered

stone found elsewhere on the property and lintel stone from the garden of their shop.

The atmosphere is predominantly American—the staunch old world of goose decoys, elk-horn chandeliers and old pine chests. "We wanted a warm country feeling," Marilyn explains. "The flooring is fir that has matured to a beautiful soft color. Obviously, we both love Adirondack-style architecture. In the city, we live in a very Japanese environment, but in the country we were determined to be Yanks, except for our teahouse, which is totally Japanese, and the teahouse garden, which is Japanese-inspired." As for the cool (because hemlock-shaded) icehouse garden, hostas and ferns spill out of greenish darkness onto the paths, and a veritable river of myrtle cascades down over rocks to the pond.

"I remember the first time Jim and I went to Japan, when we came home we threw everything out—we wanted to live uncluttered. We swore we

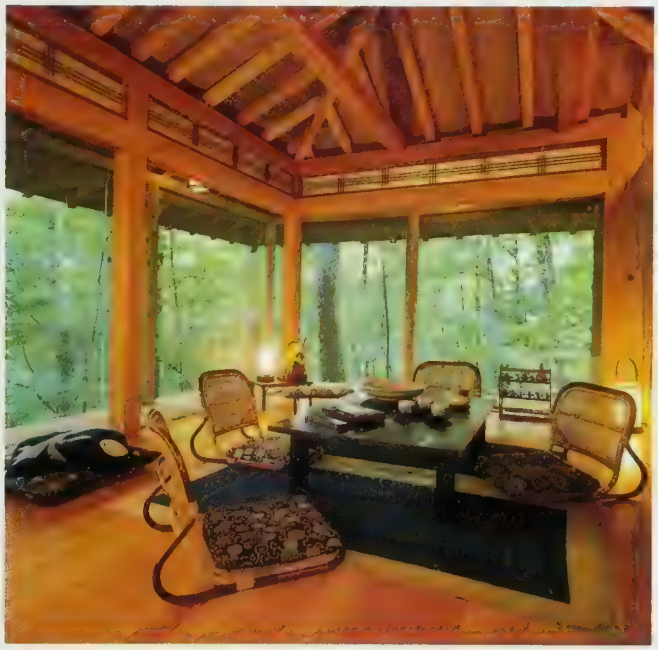
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ABOVE: The teahouse, which rests above a waterfall, stream and the lower sunset pond, was fashioned with Japanese cedar and fir.



ABOVE: The two 17th-century Korean stone sheep garden seats can be interpreted to represent the yin and yang central to East Asian philosophy, the harmony between heaven and earth.



ABOVE: Antique *ryokan* bamboo mats were used to create the teahouse's ceiling. Hidden under the Chinese rugs is flooring that lifts up to reveal a sunken tub filled with heated lake water.

"We were determined to be Yanks, except for our Japanese teahouse."

La Tour Renaissance

Thierry de Beaucé's Tower at St.-Loup-de-Naud

TEXT BY CHARLOTTE AILLAUD
-PHOTOGRAPHY BY MARINA FAUST



La Tour, named for its 15th-century keep, has had a rich history, particularly during the residence of novelist Violet Trefusis beginning circa 1920. Thierry de Beaucé, current owner of the house in St.-Loup-de-Naud, southeast of Paris, is a French diplomat.

ABOVE: "The house functions at the same pace as the people in it," says de Beaucé. "If there are a lot of us, we move into the salons and kindle big fires in the grates, but when there's nobody, I can quite happily live here on my own." In the main sitting room, a stone chimneypiece dominates. In front of it is a Louis XIII–style chair. Portrait is 16th century.

RIGHT: Elsewhere in the sitting room, which has its original beams, is a painting of Samson and Delilah, attributed to Coypel. White damask covers the sofa. Carpet is 19th century.

"I REMEMBER THE FIRST time I saw the house as if it were yesterday," says Thierry de Beaucé. "There was nothing particularly enticing about it; rather the opposite, because everything looked terribly bare in the cold light of February. Nevertheless, I can honestly say it was love at first sight.









OPPOSITE ABOVE: Lithographs from Picasso's *Faunes et Flore* series line a dining room wall, in front of which stands a metal-bound chest from Morocco. The floor has its original paving.

ABOVE: Pale stones form the groin vaulting of the tithe barn. INSET LEFT: Trefusis, in a detail from a 1926 portrait. INSET RIGHT: De Beaucé has been carefully restoring the residence.

There was the tower rising out of the mist, with the clock tower nearby . . . two starkly vertical structures in the middle of a vast romantic plain stretching all the way to Poland. And all this in an area regularly visited by many species of migratory birds. I understood right away that this was what I wanted more than anything."

La Tour, de Beaucé's fifteenth-century keep, southeast of Paris in St.-Loup-de-Naud, stands hard by the church, stiff and stark as a sentry under inspection. The roof, covered with thin slates, rises high above the village. Up until the eighteenth century, the building was inhabited by monks, traces of whose occupation may still be seen in the thirteenth-century ogival tithe barn.

The doorway of the Church of St.-Loup-de-Naud is a fine specimen of Gothic art, softened by a subtle grace that is palpably Oriental. Ruskin, who visited St.-Loup in the nineteenth century, was intrigued by the mysterious interaction between the ambiguously smiling faces of the angels and the harder realism of the Byzantine acanthus motif. When Marcel Proust accompanied his friend Madeleine Lemaire on an expedition to paint roses in the vicinity, he was so entranced by the abbey's richness that he made it the model for his fictional Cathedral of Balbec.

"I especially love the incredible calm of this place," continues Thierry de Beaucé, who is the French under secretary of state for international cultural affairs. "It's a place of contemplation, pure and simple. When I bought La Tour, the idea of decorating it scarcely entered my head. But as the years went by, I gradually stopped up all the holes, replaced broken panes and busied myself restoring a kind of rudimentary comfort."

In other words, he proceeded with

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OPPOSITE: Sunlight plays on the rough finish of the dining room's thick stone walls, one of which displays another set of Picasso lithographs. The antique farm table, which is surrounded by Venetian gilt chairs covered in sailcloth, holds brass church candlesticks.



Pittsburgh Folk

Designing to Suit a Spirited Collection

INTERIOR DESIGN BY CHARLES E. BOLTON
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY DURSTON SAYLOR



"I wanted to introduce elements from my clients' various collections and create a space that would announce both their serious and whimsical sides gracefully," says Cincinnati-based Charles E. Bolton of the house he designed for folk-art collectors in Pittsburgh.

OPPOSITE: A circa 1830 anonymous American still life hangs in the entrance hall. Chinese trunks are displayed with an 18th-century Chinese table. ABOVE: In the living room, a circa 1930 whirligig from Ohio stands before a circa 1825 portrait by Zedekiah Belknap.



"MY BRIEF WAS to make the objects work within the house," says antiques dealer and interior designer Charles E. Bolton about a job he recently finished in an old Pittsburgh mansion. The clients, a couple whose children are grown, had bought antiques since they were first married and, in recent years, have built a varied, top-level collection of folk art.

"In theory, they are the despair of every designer," says Bolton. "For a designer who doesn't want his work to change, they're not the right clients."

The husband says, "We really buy for the piece; we're not too concerned about where it can go. Ours is a shifting collection. We have hardly anything in storage, and we're constantly trying to upgrade what we have."

And it is, of course, the art that is the glory of the house. Weathervanes

"In overall thrust, our collection is very American," says the husband. LEFT: A mid-19th-century painting depicting the Millerite sect's history of the world is mounted above a firehouse Windsor bench in the living room. The circa 1870 sheet-iron bull weathervane is one of the husband's favorites. Sofa covered in JAB silk; antique rug from northwestern Persia.

"My job was not so much that of a designer as of an arranger—to give cohesion to the collection and provide a background that would not subsume it," says Bolton (below, with decoys and lumberjack carvings on the landing).





"We've tried to surround ourselves with history," says the wife. ABOVE: Notable pieces in the living room include painted lumberjack carvings of a tiger and a panther, an American Indian–figure weathervane, a rare American mirror and mid-18th-century iron chandeliers from a New England meeting house. Lee Jofa linen.

OPPOSITE: "Most furnishings in the sitting room are American Empire style," says Bolton. *The Chief Butler*, 1900, by Robert Bolling Brandegee is above the fireplace. At left, a circa 1825 round giltwood mirror from New York and a 19th-century Pennsylvania chest. Chinese Export table; Turkish rug; 19th-century French chandelier.

and whirligigs, Windsor chairs and tea tables, an oil relief of a dog and a pair of carved deer nearly the size of young fawns, two giraffes that were carved by an anonymous Maine lumberjack, a nineteenth-century "Banana Boy" figurehead from a Caribbean ship, lightning rod finials and a tea caddy—all show what Bolton calls his clients' "scholarship and ease."

The germ of the collection was an Oriental rug, bought when the clients first moved into the turn-of-the-century house—which they describe as "McKinley Georgian"—three weeks after their marriage several decades ago. "We had each had a small apartment," says the husband, "and in a house this size our furniture just vanished. We set out to fill the rooms. I thought briefly, 'What have we done?' when we bought the rug, and then, as with any newly discovered passion, appetite grew with the surfeit of it, to paraphrase Shakespeare. I began stopping at rug dealers whenever I was traveling on business, and soon we were hooked, so to speak. Not long after that, we began to buy formal kinds of furniture—eighteenth-

FOLLOWING PAGES: "The library is clotted with treasures," Bolton says. A pair of deer carved by a Maine lumberjack are displayed in front of a mid-19th-century bowsprit from a Caribbean ship. The bookcase holds Thomas Sully's *Portrait of Major Stith*, circa 1812. Above the fireplace is a 19th-century European giltwood overmantel mirror; a circa 1770 tiger-maple tea caddy, lightning rod and antique pine-cone finials, Chinese Kangxi famille verte porcelain and contemporary bronze word sculptures are arranged beneath. Raw silk on wing chair from JAB; Bergama carpet.









"In the dining room, the challenge was to make a large space both intimate for four and serviceable for forty," says the designer. "Thus it is a sitting room–cum–banqueting hall." Late-19th-century weathervanes depicting a tugboat and a prancing horse rise above the Shenandoah Valley sideboard. On either side are 19th-century columns with cast-iron capitals, from Vermont. The William and Mary–style gateleg table is 18th century; oak farthingale chairs are upholstered with antique leather. Above the 19th-century country Hepplewhite walnut sofa is a circa 1920 anonymous American oil. The iron chandelier is American, circa 1800. Linen on pillows from Lee Jofa.

century English and American—but those pieces are not as appealing to me as the less formal early-eighteenth-century and seventeenth-century work we have now. I guess we were 'shinier' then."

Bolton and his clients met while in pursuit of their passion for folk art at New York's Fall Antiques Show at the Pier. Bolton was exhibiting pieces from his shop, Federation Antiques in Cincinnati; and the couple who would become favorite clients were browsing. It was a meeting of obsessive acquisitors. "I wanted a store from the time I was four," says Bolton, "and although I studied aesthetic philosophy in college and was a writer, I opened a shop in 1980. Even before that, I had restored an old house for myself in Cincinnati and filled it with Neolithic pottery, contemporary art, Shaker pieces and eighteenth-century English antiques."

Having stocked his store with work as diverse as that in his collection at home ("I have at the moment a seventeenth-century Italian sofa, Chinese Export porcelain and folk art," he says), Bolton felt it was not enough to "just sit in a shop." He began to offer other services connected with antiques: selling and restoring fine art, and doing framing, water gilding and furniture restoration. And he does interior design. "Many designers only want to work with fine antiques, not folk art, and they often want just a few pieces, not a collection," he says.

"Twenty-five to fifty objects from my clients' collection are out on loan at any one time," Bolton explains, "to institutions such as the Museum of American Folk Art and the Cincinnati Art Museum. With the grow-



"I don't think anyone ever had more enthralling objects to push around, such a canvas to play with," says Bolton. In a guest bedroom, a circa 1830 anonymous American gouache of a warship hangs above an 18th-century William and Mary–style highboy. Above the fireplace is *Leopard*, an anonymous late-19th-century American oil, and 19th-century decoys. Silhouetted in the window is a circa 1850 iron blacksmith weathervane from New England. Near the Sheraton bed is *An Island in the Adirondacks*, a late-19th-century anonymous oil, and a 19th-century tin pineapple finial. New England trapunto-work quilt, circa 1830; at the foot of the bed, a Pennsylvania blanket box.

ing importance of the collection and pieces coming and going like that, one of the goals of decorating the house was to create a catalogue. At one point my clients called to ask about an unusual nineteenth-century painting predicting the apocalypse that had been referred to in a journal as 'a lost masterpiece of American folk art.' 'That looks so familiar,' they said. 'It should,' I told them. 'It's rolled up and stashed in a closet on your third floor.' "

As well as making a record of the collection, Bolton created certain spaces in the house where revolving "editions" could be placed without changing the feeling of the room. For instance, in a large bay window with window seats and leaded-glass panes, he has installed pieces of folk sculpture that change frequently. Some currently on display include a late-nineteenth-century figure of Napoleon sitting on a tobacco pipe, said to be from a cigar store in Napoleon, Ohio; a carved wood buffalo, circa 1900, said to be from the Buffalo Saloon in Steubenville, Ohio; a country block-front tall case clock from the Connecticut River valley; and a Queen Anne side chair from Guilford, Connecticut. He says the living room, with its rotating collection, has the atmosphere of a "friendly museum."

Both designer and clients have certain pieces and places in the house to which they're partial, although all agree on the growing importance of the collection of seventeenth-century American furniture with such recent acquisitions as a press cupboard, circa 1690, from Farmington, Connecticut.

Among the husband's prized pieces

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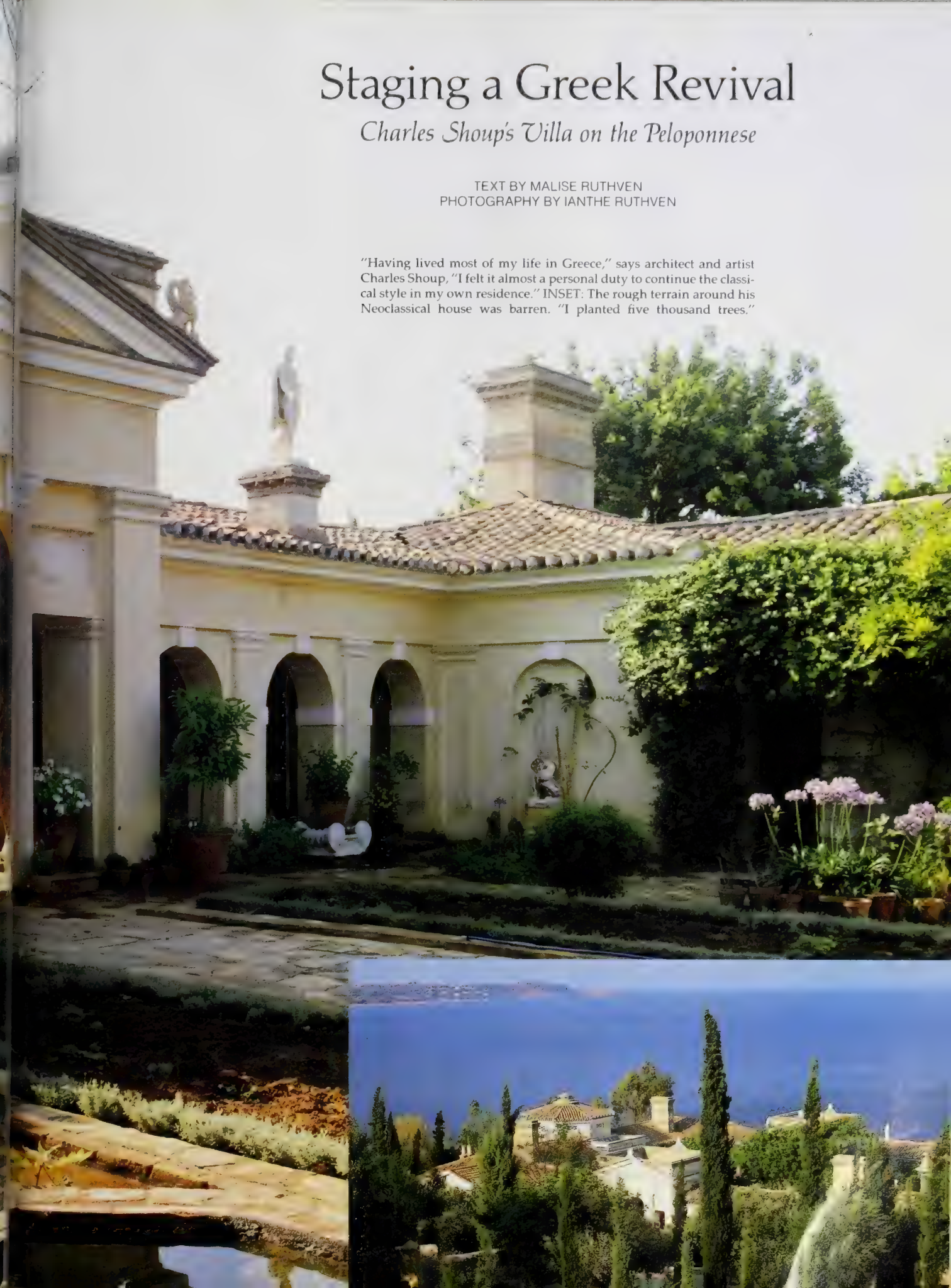


Staging a Greek Revival

Charles Shoup's Villa on the Peloponnese

TEXT BY MALISE RUTHVEN
PHOTOGRAPHY BY IANTHE RUTHVEN

"Having lived most of my life in Greece," says architect and artist Charles Shoup, "I felt it almost a personal duty to continue the classical style in my own residence." INSET: The rough terrain around his Neoclassical house was barren. "I planted five thousand trees."



THE BUMPY, DUST-RIDDEN road curves along the coast through a barren landscape of cypresses and gray limestone rocks. Suddenly the taxi veers up a track and crunches to a halt before a pair of iron gates. The driver jumps out and presses the intercom, and the gates slowly creak open. A hundred yards farther, a pack of ferocious-looking dogs gallop up the path, barking and snarling behind another gate. Soon the owner appears, barefoot, in shorts. After calming the dogs, he leads his guests along an enchanted pathway lined with roses and other flowering shrubs, through a triple-arched colonnade and into the cool shade of an inner courtyard, at whose center a fountain plays. What seemed like a journey through the underworld has unexpectedly led to paradise.

The host is Charles Shoup, an artist and architect who has made his home in Greece. "I love grandeur," he says. "I think it's absurd the way people build themselves pseudorustic holiday houses in the Mediterranean. I'm not a peasant. I like music, books and works of art. I definitely feel that a house should create an impression of splendor. When I was young I used to visit grand houses in southern France. They always put me in a good mood."

His magnificent Neoclassical villa, just completed, is "really a house constructed around a garden," Shoup says. "It appears larger than it is because the plants have to be protected from the sea breezes, which can be especially vicious in winter."

The residence is composed of three separate living units, connected by covered arcades, deployed around a central courtyard that leads to a series of terraced gardens and patios. The living rooms, bedrooms and kitchen occupy the corners, looking outward over land and sea, and the whole is dominated by an octagonal structure based on the ancient Tower of the Winds near the Roman agora in Athens. "The court is a time-honored Greco-Roman device," Shoup explains, "which makes for an outdoor salon." The fountain is eighteenth-century Turkish, a reminder of past Ottoman rule. As well as cooling the air in the Eastern manner, it serves as the focal point of the design: It can be seen from any point along two intersecting axes that are distinguished by Ionic and Doric pilasters.



ABOVE: Shoup's house in southern Greece is organized around a central courtyard. The tower is "a reference to the Hellenistic Tower of the Winds located near the Roman agora in Athens."

OPPOSITE: The interior of the tower is used as a dining room. Mahogany Ionic columns, which frame the door surrounds, came from the *Yarmouth*, a 1928 English ocean liner. The antique chandelier is believed to be Greek.



"In my years in Greece," says Shoup (right), "I have witnessed the destruction of an architectural heritage that was historical, grand, moving and magical, as well as logical."





"The use of the axes as the organizing principle ensures free circulation of air in hot weather, and makes it easier to get from one part of the house to another," says Shoup. "But the main purpose is to provide pleasant visual avenues."

The villa is a conscious evocation of the nineteenth-century Greek Neoclassical style known as Othonian, after King Otto of Greece. This Bavarian prince, the young son of King Ludwig I, was placed on the throne of the newly independent nation in 1833 at the age of seventeen, largely on the strength of his father's reputation as a patron of classical architecture. Anxious to remind themselves of their Hellenic pedigree and to expunge the centuries of thralldom to Islam, the Greeks allowed the young Wittelsbach monarch to indulge his family's mania for building until, groaning under the expense and exactions of his beer-swilling troops, they sent him back and imported a less expensive king from Denmark.







ABOVE: The living room exhibits wood ceilings and marble floors created in the local style. "I designed the bronze table by reproducing motifs from ancient Roman and Etruscan furniture." Throughout are busts and statues from the 19th century.

TOP: Cast-bronze spouts and taps of Shoup's own design ornament the kitchen sink, which was found in an old coffeehouse in Athens. The Turkish-style coffeepot holds dishwashing soap. "I used sea pebbles to relieve the formality of the marble floor."

"Each bedroom has its own courtyard," notes Shoup. ABOVE: A colorful embroidered spread from Crete covers the 19th-century French iron-and-brass bed with mirror medallions. A hanging tapestry depicts a sultan. The chest is from the island of Lesbos.



"I consider the traditional style, which I have used for my house, a worthwhile and necessary homage to the culture of my adopted country," explains Shoup. The bronze table, set with 17th- and 19th-century marbles and bronzes, rests before living room windows that open out to the sea.

The nineteenth-century style is found in public buildings and private homes in Greek provincial cities, though many have now fallen victim to dreary versions of modernism. "There is no country-house tradition in Greece," says Shoup. "The Greeks are intensely urban; in any case, in the nineteenth century this part of the country was barely pacified." He is paying homage not so much to the classical past as to Greece's fast-disappearing nineteenth-century legacy.

The house was built entirely with local labor using local materials. The thick walls on the lower levels are made from the ordinary limestone rock that litters the Peloponnesian landscape, all of it broken by hand. The massive rusticated quoins on the corners are made "from rubble," Shoup cheerfully admits, "just like those at Giulio Romano's famous Palazzo del Tè at Mantua." The upper walls are constructed from brick and stucco, while the exterior cornices, with their clean, sharp lines, are made from wood in accordance with the local vernacular.

Everything, from the rosettes that frame the doorway on the tower down to the taps and door handles, has been designed with meticulous care by Shoup himself. He made the special molds, copied from an old Greek house, for the terra-cotta balustrades that flank the stairways and terraces; he created the casts for the Sphinxes on the garden walls as well as the acroteria and griffins that adorn the pediments. He has managed to counter the effect of newness by using weathered materials where appropriate. Many of the roof tiles come from dilapidated houses in the area, while discarded bricks from old Athenian homes that fell victim to developers have been placed around doorways, or along eaves and cornices, or used as parapet rails.

Concealed behind the pediments,

His magnificent Neoclassical villa is "really a house constructed around a garden."

BELOW: One of a pair of pavilions, which is embellished with griffins, is surrounded in the garden by thick plantings of bougainvillea and roses. Beyond the garden are paths to the beach.





and visible only from a helicopter, are the large solar panels that provide the villa with its heating. The sculptures, fragments of classical-style masonry, and marble capitals that bestrew the grounds among the roses and bougainvillea were mostly picked up from demolition sites. "None of them are genuinely classical," says Shoup proudly. "Apart from anything else, it's against the law to collect antiquities. Almost everything is nineteenth century."

Inside, the rooms are light and spacious. French and English chairs and beds made for the Eastern market blend with Turkish kilims, Ottoman tapestries and Damascus inlaid furniture in a pleasing mixture of nineteenth-century Europe and the Orient. None of the furniture is expensive: Shoup bought most of it in the Athens flea market over the decades, though the rugs came from Tehran. "I can't have expensive carpets because of the dogs," he says. He has eight of them, which act as his guardians and constant companions. All of them are strays rescued locally.

Indeed, because of the dogs, the master of the house sleeps in a servant's room on the ground floor beneath the kitchen, leaving all the grand rooms for his guests. "I had to choose between the rugs and the dogs, and I chose the dogs," he says.

Shoup's hospitality, however, is not confined to quadrupeds. People he takes a fancy to are invited to stay, regardless of whether they are ambassadors or backpackers on their first trip to Greece. Not surprisingly, many become his friends. "The villa is a magnet," he explains. "It puts everyone in a good mood." □

"When I moved in, the property hadn't any real landscaping, not even trees," recalls Shoup. "I put in the gardens." LEFT: Oleander and bougainvillea envelop a gated wall





"I created the central courtyard in a Neoclassical style. Nothing is from antiquity, but perhaps a flavor of antiquity is here." Turkish fountain is 18th century. Cretan terra-cotta jar.

Cherokee Plantation

New Life for a South Carolina Estate

INTERIOR DESIGN BY BENNETT AND JUDIE WEINSTOCK
TEXT BY JAMES S. WAMSLEY
PHOTOGRAPHY BY STEVEN BROOKE



RIGHT: A Palladian-inspired version of a Georgian manor house, which features an arcaded loggia, looks out over Cherokee Plantation, Randolph and Carol Updyke's agricultural and sporting estate located in South Carolina.

FATE WAS KIND TO Carol and Randolph Updyke. It granted them a second chance to buy Cherokee Plantation, a dreamlike retreat of thirty-eight hundred acres where the ducks are beyond counting and the nearest neighbor is four miles away.

The Updykes' first encounter with this two-hundred-and-eighty-year-old domain in the South Carolina Low Country had ended in disappointment. "I picked up an old Sotheby's brochure and there it was. But when I called the broker, it had been sold," says Randy Updyke, a Philadelphia financier. Yet his interest in owning a Low Country plantation, whetted long before by reading biographies of Bernard Baruch, refused to subside. "I had learned all about Hobcaw Barony [Baruch's South Carolina estate]. The life sounded wonderful. Then, about four years ago, Cherokee came on the market again. So we went ahead and bought it."

The proceedings would include a massive restoration of the entire property by the Combahee River near Yemassee, about halfway between Charleston and Savannah. "It was run-down, and in the last three and a half years we have redone virtually everything your eye lights on across the entire plantation," Updyke says. Dikes were rebuilt, and more than seven hundred acres of rice fields returned to production as a wildlife habitat. But the most strikingly evident attention was lavished on the main house, a 30,000-square-foot Georgian mansion.

Although the plantation was established in 1690 by royal grant, and a house has rested on the spot since about 1710, the present structure dates from 1930–31, when Cherokee was owned by railroad magnate W. C. Coe. He brought from Britain three



RIGHT: The 3,800-acre property dates back to the late 1600s, when King James II granted land to the Blake family. Although it is a working plantation with rice fields, over 700 acres have been set aside as a wildlife preserve.





major eighteenth-century paneled rooms and some fireplaces and doors. "He built the house around those features," Carol Updyke says.

The new owners called in Bennett and Judie Weinstock, the Philadelphia designers who had worked on their main residence in Chestnut Hill, Pennsylvania. "In Cherokee they had acquired a lifestyle, not just a pretty home," Weinstock says. "The whole gentility of plantation life appealed to them." Weinstock made at least a dozen trips to Cherokee. "I'd go down for a weekend and study their lifestyle," he says. "Where they had breakfast, where they read the newspaper. I must understand both the utilitarian and aesthetic tastes of a client."

Less than a year after they began, the main rooms were largely done. Today's visitor enters the massive Georgian front door to a spacious center hall that organizes the main rooms and becomes a garden room that looks out through a rear loggia and across the incomparable Low Country landscape. A balance between grandeur and comfort is established quickly by such furnishings as a warm eighteenth-century Irish carved mahogany side table, paintings of hunting spaniels, chintz-covered chairs and sofas, and several famille rose bowls, always filled with flowers.

The dining room is Bennett Weinstock's favorite, "for the whole splendor of it." The splendor derives in part from the wallpaper mural, which relates the stages of the hunt, an appropriate theme for most Low Country plantations. The huge epic was copied by hand in 1931 from an original in London's Victoria and Albert Museum, and installed in the then-new plantation house. By the Updykes' time it was in disrepair. The mural's perfect restoration exemplified a kind of serendipity, an outpouring of local cooperation that marked the entire project.

"We first got an estimate from an expert who did work for the Smithsonian Institution. But then we found a local man who said he could do it, and did," Randy Updyke says. The Updykes were endlessly impressed by the talent and dedication they found in the local rural community around Yemassee. He points out a large, glittering French bombé cabinet that stands at one end of the dining room. "I bought it at a London auction, but it definitely needed some

Bennett and Judie Weinstock of Philadelphia designed the house's interiors. BELOW LEFT: Pine woodwork adds to the rustic feel of the formal entrance hall. The Irish side table is from Kentshire Galleries. Clarence House tapestry on wing chair. Wallcovering by Hinson. Stark carpet. BELOW RIGHT: The living room's 18th-century pine paneling and molding came from an English country house. Cowtan & Tout chintz draperies.





"They wanted a timeless, gracious atmosphere," says Bennett Weinstock. ABOVE: A 19th-century portrait of a woman, affectionately referred to by the household staff as "the ghost of Cherokee," presides over the library, which is furnished with a George IV–style partners desk and a Queen Anne armchair. Clarence House draperies, sofa, desk-lamp shade and club chair fabric. Cowtan & Tout upholstery on the wing chair. Antique Agra rug.

work. My secretary's husband restored it for us."

The dining room holds outstanding examples of the couple's collection of silver, including a number of game birds and a mid-nineteenth-century centerpiece of putti frolicking around a tree. "It turned up at a house sale in Philadelphia. Some friends saw it, all black and crusty. They thought it was wonderful and bought it, and we got it from them."

More silver and ceramics help to ornament the other major rooms. The Updykes have a weakness for Meissen, and in the living room, Randy Updyke points out a pair of antique Meissen ducks, unchipped and—as one visitor says—"just like new."

"I sincerely hope not," retorts the owner.

The living room demonstrates the success of Bennett Weinstock's guideline of timelessness. The predominant theme of eighteenth-century English is established by the paneling, fireplace, door trim and carved corner cupboard, all brought over in 1931 from a British country house. A Queen Anne walnut secretary-bookcase is among the furnishings, as are the silver, a collection of eighteenth-century

BELOW: The dining room's mural is a copy of one in the Victoria and Albert Museum. French cabinet is from Sotheby's. Stroheim & Romann draperies with Brunschwig & Fils fringe.



botanical porcelain, and eighteenth-century English and Dutch paintings. Randy Updyke's favorite is a still life of flowers that was painted in 1775 by Dutch artist Jan van Os.

An all-English library features a sculpted marble fireplace beneath a masterfully carved wooden swag, both eighteenth-century features dating back to W. C. Coe's 1931 construction. A reminder of the builder is introduced in a television room. Built into the fireplace screen are the black iron profiles of Coe and a friend, hunting ducks. "He'd come down in his private railroad car," says Randy Updyke.

The Updykes come down with their three young sons in their private jet, on a journey of less than three hours—portal to portal—from their Philadelphia residence. "For us, Cherokee serves as a wonderful place to live for at least a portion of the year," says Randy Updyke, who enjoys being a part of the cultural pageant of rice plantation society. "There may be twenty-five similar places remaining. It's a very sociable world. Everybody hunts doves in the fall; we had one hunt with eighty people. Afterward we had a pig roast, a party, music. Throughout the Low Country, people reciprocate. It's a busy life from November through February."

During a Jeep ride across part of the estate, beside vast swamps and under centuries-old live oaks that resemble giant lacy mushrooms, Randy Updyke recounts with pride the outdoor accomplishments of only three and a half years. "When we came here, there were no ducks, and now there are perhaps fifteen thousand. And there were no quail; we've brought them back as well." But wildlife is just a part of the animal population. He drives into the stable area, where a horse barn and crisp white paddocks enclose the Updykes' prize Peruvian Pasos—rare, gentle horses. The Updykes have about forty, and employ two Peruvian experts to handle them. "We started with a couple for our own use, but began breeding them. It's like collecting," he says wryly.

In a more remote corner of the vast farm, the Updykes raise less glamorous creatures. "Pigs," Randy Updyke says. "We have a pig operation that sells about ten thousand per year."

"Swine, dear, *swine*," Carol Updyke says, correcting him facetiously.

The Updykes' Low Country neighbors are taking "extraordinary pleasure" in the situation at Cherokee, Randy Updyke says. "Each of us in the plantation world is dependent on the others, and each of us wants the others to do well."

With the restoration largely done, just keeping Cherokee a going concern still requires a staff of about twelve. Some of them, Carol Updyke says, "came with the place. They really care about Cherokee. They put a lot of love into what they do." □



ABOVE: "The inspiration for the mood of the sun-drenched guest bedroom was the Richard Miller painting over the bed," recalls Bennett Weinstock. Above the English mantel is *The Cafe* by Martha Walter. Kentshire Galleries needlework pillows. Rug is 19th-century English.

OPPOSITE: In addition to its bountiful rice fields, which have been in continuous use since 1765, and a large swine farm, Cherokee Plantation is the site of the Updykes' first-class breeding facility for Peruvian Pasos, which are believed by some to be the world's smoothest-riding horses.

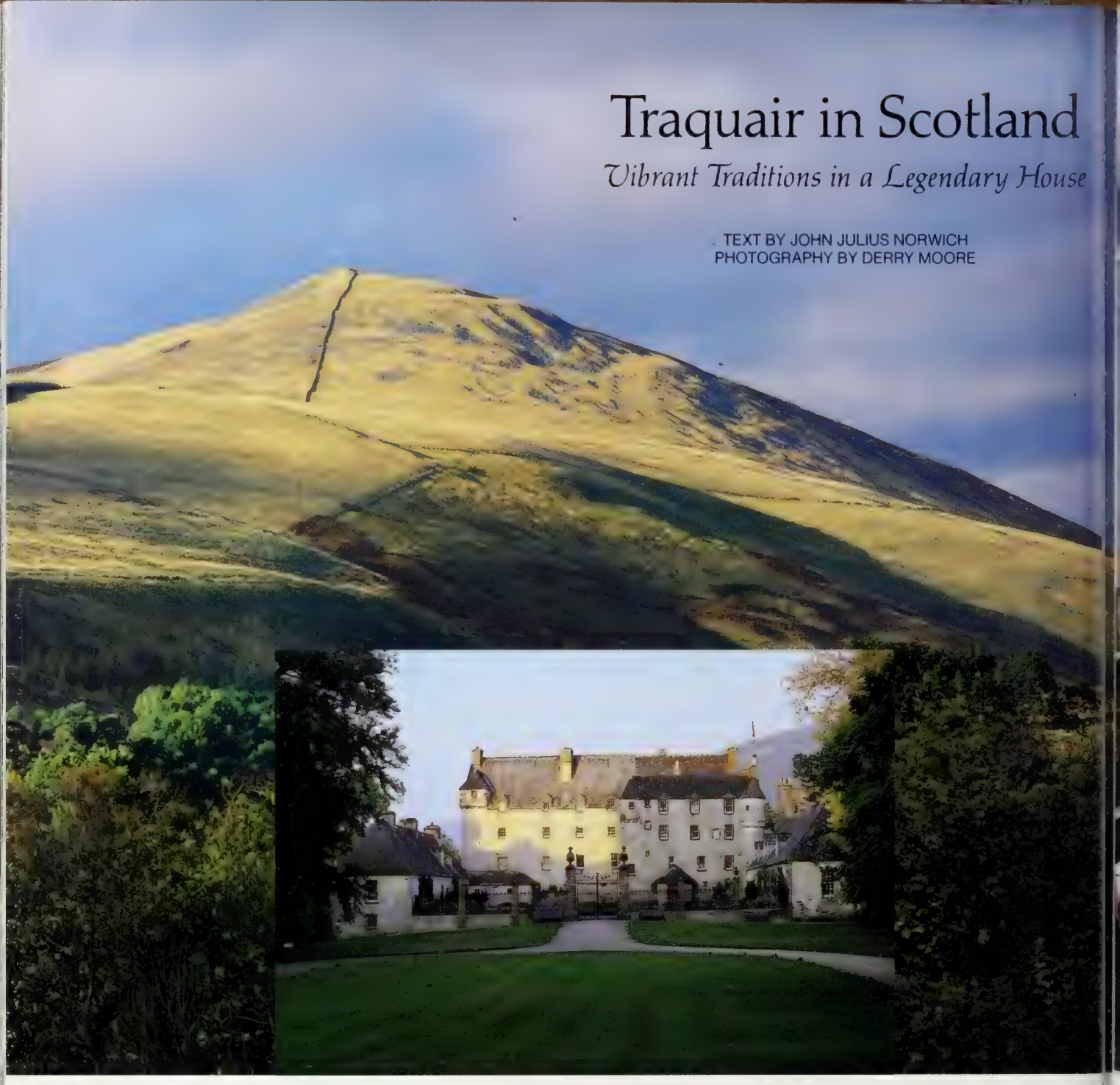




Traquair in Scotland

Vibrant Traditions in a Legendary House

TEXT BY JOHN JULIUS NORWICH
PHOTOGRAPHY BY DERRY MOORE



ONE DAY in the late autumn of 1745, Prince Charles Edward, the Young Pretender—better known to us as Bonnie Prince Charlie—left Traquair house to rejoin his army of Highlanders. Just two months before, this grandson of James II had landed on the Western Isles in the first stage of his attempt to regain his grandfather's throne. He had entered Edinburgh in triumph and smashed the English army sent to stop him. He had then paid a hurried visit to his friend the fifth earl of Traquair, before leading his army south over the border. As evening fell, the earl accompanied his guest as far as the fine new gates standing at the end of the quarter-mile avenue leading from the house, wished him luck and waved him goodbye. Then he closed the gates, locked them and made a vow: Never again should they be opened until a Stuart king returned to the throne. Secured by a great iron bolt, they have remained shut to this day.

INSET: Scotland's oldest continuously inhabited house has been a royal hunting lodge, a fortress and a mansion. Though Peter Constable Maxwell Stuart, the 20th laird of Traquair, died earlier this year, his wife, Flora, and daughter, Catherine, still live in the house.

ABOVE: In the border region of Scotland, rolling hills—often used for open-field farming—provide a picturesque backdrop to the rich familial and political history of Traquair.



Despite the external grandeur of the house—which has attracted some 27 kings and queens—the rooms possess an informal, domestic atmosphere. In the lower drawing room, two family portraits flank a Chippendale-style mirror, hung above a fireplace with a black-marble surround. The 150-year-old French hand-blocked wallpaper complements a circa 1700 Flemish cabinet, at left.

That is the best-known story of Traquair; but there are countless others, for it is the oldest continuously inhabited house in Scotland. A castle—parts of which are probably incorporated into the north end of the existing building, where some of the walls are nearly seven feet thick—certainly stood there as early as 1107, when King Alexander I of Scotland became the first of no less than twenty-seven English and Scottish sovereigns to have stayed in the house. His grandnephew, William the Lion, preferred it to all his other residences, and in 1175 he authorized the foundation of a "Bishop's Burgh" on the banks of the Molendinar Burn, with the right to hold a market on Thursdays. This was the origin of the city of Glasgow—in a very real sense the child of Traquair.

The house that we see today has grown over the centuries; but the exterior has suffered little change in the past three hundred years and still



In the main drawing room, a nautical painting, set within a grisaille-painted and gilded overmantel, hangs over a 19th-century Neoclassical fireplace with a cast-iron inset. To the left is a portrait of Lady Margaret Stewart—daughter of the first earl of Traquair—one of 15 generations of the Stuart family to have occupied these spaces. The overdoor painting, left, depicts trophies symbolizing the arts.

looks much as it must have in Prince Charlie's day. It gives itself no airs or graces: It could not afford to.

In the late Middle Ages the border country was a dangerous place, and defense a primary consideration. One feels that even today Traquair, with its massive walls and small irregular windows, could take good care of itself if the need arose. (This impression is strengthened by the distinctly French-looking pepper-pot turrets, reminders of the enduring ties that exist between Scotland and France.)

The inside, by contrast, is not remotely forbidding. One looks in vain for a vast baronial hall or state saloon; at Traquair the rooms are small, informal and domestic. Every one, however, breathes the house's long history. Above the dining room fireplace hangs a portrait of the first earl of Traquair: Once Lord High Treasurer of Scotland, he was to spend four years in prison for his support of Charles I in the Civil War and died



The library of Traquair house contains some 3,000 volumes, most of which are over 200 years old. On the spine of each book is a shelf and place number corresponding to the poet or philosopher—painted in grisaille on the ceiling cove—under whose position they rest. At left, a portrait of the fifth earl of Traquair, who closed the Bear Gates. Over the fireplace is a Flemish painting of a village school scene.

penniless, with "nought to pay for cobbling his boots." Opposite him is his son John, whose marriages and conversion began the Catholic tradition at Traquair that was to cause so many difficulties for his descendants. Between the windows is John's son Charles, the fourth earl, who fathered seventeen children—one of whom, Catherine, was to disguise her husband as a woman and so contrive his escape from the Tower of London, where he was under sentence of death for his part in the first Stuart rising of 1715. And to the left of the fireplace is the fifth earl—he who closed the gates. He too went to the Tower for his Jacobite (pro-Stuart) sympathies, accompanied by his devoted wife, who refused, even when her husband was imprisoned, to be separated from him.

As both Catholics and Jacobites, the lairds of Traquair cannot have found life easy: No wonder the house was known as "the Home of Lost



Causes." But their loyalties never wavered, and are still everywhere apparent. In the King's Room is the magnificent state bed used by Mary, Queen of Scots when she visited Traquair in 1566. Its coverlet is said to have been worked by the queen herself, and at its foot stands the wooden cradle in which she rocked her baby son—the later James VI of Scotland and James I of England.

Where Catholicism is concerned, few rooms are more evocative than that formerly occupied by the family's private chaplain, still known as the Priest's Room. In the corner is what looks like a simple closet; one would never suspect that at the back there is a hidden panel opening onto a secret staircase, for a quick and silent escape in emergencies.

But perhaps the most appealing room remains the library, with its enchanting coved frieze painted with portraits of Homer, Virgil, Plato, Aristotle and other classical authors.

Above the Neoclassical side table, portraits adorn the dining room wall. Top row: Charles, the fourth earl of Traquair, and his countess, Lady Mary Maxwell. Bottom row, from left: Sir Robert Seton of Windygoul; John, the sixth earl of Traquair; and John Seton of Garleton. On the side table, a knife box displays porcelain-handled knives and forks, and Bristol finger bowls rest on Derby plates.



During her visit in 1566, Mary, Queen of Scots stayed in the King's Room, located in the original section of the almost 900-year-old house. A quilted silk coverlet, traditionally ascribed to the queen's hand, lies on the late-17th-century bed with upholstered canopy. Above the walnut desk, from the Queen Anne period, is a portrait of Lady Anne Seton, wife of the second earl of Traquair.

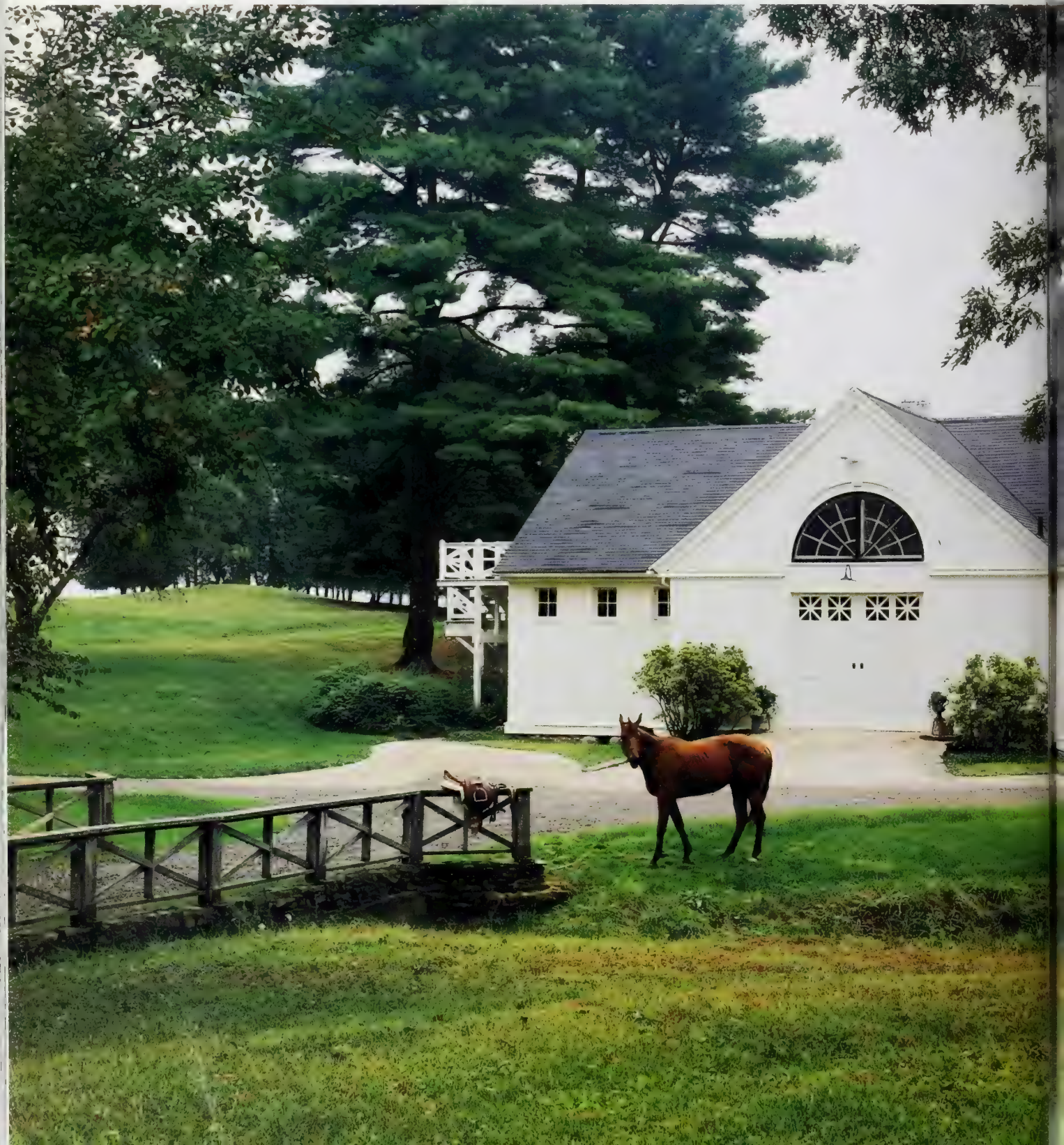
Each one of the three-thousand-odd leather-bound volumes collected by the fourth and fifth earls has printed on the spine its precise location: the name of the author depicted above, followed by the number of the shelf and even its position on that shelf.

The glorious old house could not be in better hands today. Though Peter Constable Maxwell Stuart, twentieth laird of Traquair, died earlier this year, his wife, Flora, and daughter, Catherine, know and love every inch of it. Equally important, they will continue to live there all year round. Thus it remains a genuine home. It is also a place of work. One side wing is occupied by local craftsmen, and the old brewhouse still produces a potent ale, the basis of a flourishing export business. Traquair welcomes visitors, and the back gates are open to the public from Easter through the end of September. Only the front ones remain closed: And they will never open again. □

Hudson River Carriage House

Renewing Charles A. Platt's Historic Design in New York State

TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY DAVID ANDERSON



BELOW: The renovated carriage house of architect Charles A. Platt's 1904–09 Sylvania estate in New York State has "views of fields and woods, fenced pastures and streams, the Hudson River and Catskills beyond," the owner says. The central doors—crowned by a demilune window—are framed by the cross-gable end, creating a pedimented entrance.





ABOVE: From the interior, a hallway leads to half of the demilune window, which once served for pitching hay out of the hayloft. The dower chest with iron strapping is Danish, 17th century. "The folding artist's chair was once carried by Victorian ladies on sketching expeditions," says the owner.

NO WONDER CARRIAGE HOUSES are so seductive as living quarters: They usually come filled to the rafters with the character of a bygone architectural age. Their historic charm is heightened by their unpredictability. They appear to be small-scale cottages from the outside, and yet turn out to provide open and spacious accommodations inside. Nevertheless, in the process of being transformed into dwellings, these somewhat rare housing types may end up as airless, overdecorated imitations of mansions.

The owner of an early-twentieth-century carriage house in New York State decided the latter fate was to be avoided. "Guesthouses need not be simply smaller versions of large houses," she argues. "They offer the opportunity for decorative experiment—for odd rather than classic furnishings, for color that is dramatic or extreme, for whimsical accents."

Because she had worked in various design-related businesses while living in New York City and Paris, and because she had been an antiques collector for years, the owner felt secure about her approach.



But she also decided to make a far more daring choice. She would act as her own interior designer, architect and landscape designer. And not just for the carriage house. The cottage would be only one part of an ambitious project that involved restoring a gracious two-hundred-and-fifty-acre estate with a main house, a barn, a stable and other outbuildings. Currently she is living in the carriage house while work is being done on the main house. Soon, however, the smaller structure will be turned over to guests, and she will take up residence in the grander manor.

The pastoral estate, appropriately called Sylvania, sits on a wooded plateau stretched out along the Hudson River several hours by car from New York City. In the nineteenth century the area had been a favorite summer retreat for such affluent New York families as the Astors, Roosevelts and Delanos. When John Jay Chapman, a writer and critic, decided to build a house in the town where his second wife, Elizabeth Chanler, was a member of one of the old "River Families," he called upon Charles A. Platt to design Sylvania's main house, the carriage house and its beautifully landscaped gardens. Platt, already known as an architect of capacious houses executed in a restrained Neoclassical style, and an expert on Italian gardens, was aware of the earlier classical revival style that had been prevalent among the Hudson River homes well into the 1850s. Designing the estate from 1904 to 1909, he sought to reestablish a continuity with that tradition. In both the main house and the carriage house, Platt kept the massing simple and the ornament restrained. His pale white stuccoed forms and spare classical elements amplified the scale of the

OPPOSITE: The owner calls the airy living room an orangery. "When the tall doors—four in all—are open, the room becomes an outdoor pavilion within a step of sheltered gardens, fields and pools," she says. Wall cloth in a millefleur motif is English, 17th-century style. The tall vases are circa 1900 green glass.

BELOW: The 40-foot-long living room was once a kitchen. "The ring of comfortable chairs are slipcovered in checked linen bound in green tapes," says the owner, who designed the interiors. Japanese Shigaraki jars adorn the Flemish 17th-century armoire, left corner, and the painted Chinese trunks, right.







PRECEDING PAGES: "The hayloft turned bedroom has its own deck looking out to the blue mountains of the Catskills and is reached by an outside stairway," explains the owner. On the wall above the iron portable bed is a 19th-century American pine overwindow. The copper grain-storage vases and tray, left, are from India.

BELOW: "Part of the old stables, one bedroom, with high square windows, began with a rare asset: the deep brown glow of the original beaded board walls," continues the owner. "The quilt was a serendipitous find at Christie's South Kensington in London." The Gothic-style painted metal headboard was once a demilune window.



buildings in a manner that was well suited to the expansive grounds and their stalwart evergreen trees.

It is not surprising that when the current owner saw the house she was immediately struck by its European character. "I had visited and lived in so many houses like this abroad," she recalls, "and yet I never actually dreamed that I would find one here."

When Platt began designing his houses around the turn of the century, it was a period of intense thought about America's cultural and political identity. Intellectuals in Boston and New York, of whom John Jay Chapman was one, were concerned that America would divest itself too radically of its European roots. This attitude permeated architectural thought as well—particularly Platt's own approach to design. Like his literary and political colleagues, Platt felt one should build on European foundations, simply modifying the architecture according to the newer country's own needs. He believed that an architectural adaptation to modern life could be achieved gradually, retaining the heritage of the past while modifying it to local circumstances, materials and functions.

In many ways this philosophy toward change is shared by the current owner of Sylvania. In the case of the

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LEFT: "A mass of trunks and boxes in the hayloft turned bedroom, piled up high as they might be found in a loft, stretches the length of the room and holds everything from family memorabilia to stashes of antique fabrics," says the owner, an antiques collector.

BELOW: A large, gambrel-roofed, cast-block barn with a circular granary is one of five outbuildings situated on the grounds of the carriage house and the main house, which the owner is now in the process of restoring.





Art: Macchiaioli Paintings

A 19th-Century Movement Glorifying the Italian Landscape

TEXT BY ANN E. BERMAN

AT THE CAFFÈ Michelangiolo in mid-nineteenth-century Florence, lamplight flickered on walls hung with drawings and caricatures, illuminating the faces and gesticulating hands of the men crowding the noisy, smoky room. The scene crackled with the energy of passionate young artists as they argued politics and painting. Here, assorted refugees from the official art academies of Tuscany and elsewhere found one another. Here began the Macchiaioli—a movement that produced some of the most beautiful, often startlingly modern, paintings of the nineteenth century.

It was a loosely associated group that would include Giovanni Fattori, Vincenzo Cabianca, Silvestro Lega, Giuseppe Abbati, Odoardo Borrani, Raffaello Sernesi, Giovanni (Nino) Costa, Cristiano Banti, Telemaco Signorini and others, like critic Diego Martelli, who came and went over the years. Each had his own style, but all were chafing under the artistic bonds of the Italian academies, which, since the days of Napoleon, had mandated the production of smooth Neoclassical history paintings and allegories.

At the Caffè Michelangiolo they met artists from all over Europe—from Paris and Barbizon. They also heard from their fellow Italians who



OPPOSITE: *Castagneto,* Giovanni Fattori, circa 1865–75. Oil on panel; 12⅛" x 10⅝". The vast repertoire of the most prolific of the Macchiaioli ranged from wall-size renderings to tiny sketches of nature. Among roughly 800 known works is Fattori's painting of a chestnut tree grove. Galleria Parronchi, Florence.

RIGHT: *Sull'Ema,* Angiolo Tommasi, circa 1875. Oil on panel; 20⅝" x 14". When the Macchiaioli first began depicting the Tuscan countryside, it was a revolutionary act that went against academic tradition. Years later, it was still exalted by those associated with the movement. Studio Paul Nicholls, Milan.

The Macchiaioli were frequently on the wrong side of popular opinion.

Alla Fonte, Eugenio Cecconi, circa 1875. Oil on canvas; 19⅕" x 12⅕". In keeping with the style adopted by the Macchiaioli, Cecconi used patches of color to record his impressions of a statuesque villager and the towering trees behind her. Studio Paul Nicholls, Milan.





ABOVE: *Campagna Senese*, Giovanni Costa, circa 1865. Oil on panel; 10⅝" x 14⅜". Visiting Florence in 1859, Costa was entranced by Tuscany's beauty and stayed for ten years. There he developed an interest in riverscapes that is believed to have influenced his fellow artists. Studio Paul Nicholls, Milan.

had been to Paris for the Universal Exposition of 1855 and seen the landscapes of realist and Romantic painters like Alexandre Decamps, Gustave Courbet, Constant Troyon and Rosa Bonheur. Searching for truth in art and a spontaneous recording of their response to nature, the young Tuscans began to paint out-of-doors in the nearby countryside.

Working among the sunlit walls and slanting shadows of Tuscany, they emphasized the chiaroscuro of their subject matter, producing quick, lively sketches executed on the spot with dabs of jewel-like color on cardboard, cigar boxes—whatever came to hand. Although these sketches were used in the indoor preparation of more finished works, the results still looked nothing like what the public was used to. Because of the patchy, unfinished look, in 1862 one snide art critic, in a derogatory reference to the painters, christened the group "I Macchiaioli"—or, literally, "those of the patches."

This nasty sobriquet probably bothered the artists very little. The



BELOW: *Paesaggio a Castiglioncello*, Eugenio Cecconi, circa 1870–75. Oil on panel; 7⅜" x 12⅝". For years the terrain of Castiglioncello enchanted the Macchiaioli. While some artists chose to visit only briefly, it played an important role in the artistic development of others. Galleria d'Arte La Stanzina, Florence.



Donne al Lavoro nei Campi, Cristiano Banti, circa 1870. Oil on panel; 3⅛" x 9⅛". The portrayal of local peasantry was a theme especially favored by Banti and other Macchiaioli, who, instead of canvas, frequently used the wood from dismantled cigar boxes to paint upon. Studio d'Arte Conti, Livorno.

Macchiaioli were frequently on the wrong side of popular opinion; and they seemed to revel in it. Their early careers spanned the years of the risorgimento, the political movement that culminated in the unification of Italy as a monarchy under Victor Emmanuel II in 1861. While assisting their countrymen to wrest various parts of a fragmented Italy from French, Austrian and papal control, the Macchiaioli were passionate, if ultimately disappointed, supporters of Giuseppe Mazzini's republican ideal. In fact, several of the artists fought and even died for the cause. Indeed, this fervent display of patriotism was as important to the cohesive efforts of the Macchiaioli movement as was their art.

Their ideals of political independence and individual freedom were expressed in paint by the glorification of the Italian landscape and its people. "La Macchia!" became a kind of all-purpose battle cry of artistic and political freedom from foreign domination. Signorini wrote disparagingly of the sheeplike behavior of Francophile Italian artists: "When they take up their brushes the only thing they don't paint is Italy. The magnificent Italian landscape, the glorious light, the rich hue of the sky over our heads and the earth we tread: no one considers these things worthy of being painted. Go to exhibitions and what do we see? A scene from the north of France, imitation of so and so . . ."

Instead, the Macchiaioli painted what they saw in their own sun-flooded backyard—haystacks; oxen plowing; the wild shoreline, riverbanks and villages; peasants at work; and the middle class at leisure. When Diego Martelli inherited a vast seaside estate at Castiglioncello in 1861, he opened his house to his fellow artists. Many came for short stays, but Abbati, Borrani, Sernesi and Fattori came for months at a time to paint the rugged coast south of Leghorn, and the peasants harvesting grain, vines, and trees for charcoal.

Those who shrank from the boisterous communal life of the Caffè Michelangiolo and Castiglioncello drifted to Piagentini. Silvestro Lega went as a guest of the comfortably



bourgeois Batelli family, and later Telemaco Signorini and others made it their home. Signorini wrote of their country idyll: "How full of passion, enthusiasm and feverish activity were those lovely days passed with [Lega] in that countryside with that little intellectual circle of friends . . . and what delicious days were spent painting along the embankments of the Affrico or beside the poplars on the banks of the Arno." At Piagentini, Silvestro Lega created charming paintings filled with soft green light, often depicting women and children in garden or landscape settings. Late in life, as his eyesight failed and he was forced to abandon the fine detail of "finished" work, the similarity between his pictures and those of the French Impressionists became pronounced.

Meanwhile, other influences were changing the way all the Macchiaioli painted. The new medium of photography, with its strongly contrasting light and dark tones, was a direct inspiration for the group. So was the Japanese print, which swept the international art world after the Paris Universal Exposition of 1867. The Japanese tendency to flatten spaces and silhouette forms against a light background was particularly effective when adapted by the Macchiaioli to record the Tuscan scene. In much of the work of Giovanni Fattori the Japanese compositional influence is unmistakable. A number of his memorable depictions of peasant life are organized with layers of pale color, against which darker figures, in silhouette, claim the immediate attention of the viewer.

The Macchiaioli, many of whom continued painting into old age with little recognition, were "rediscovered" as early as 1910 when over eight thousand Italians attended their retrospective held under the auspices of the Società delle Belle Arti di Firenze. By then the advent of French Impressionism had made their work more acceptable. Ironically, however, the twentieth century's obsession with Impressionism was soon to put these brilliant Italian compositions in the shade. The Macchiaioli were relegated to the position of art-historical also-rans who had failed to go far enough down the "correct" road to modernity and the abstract depiction of sunlight. Although the market still favors the work closest to Impressionism—the more spontaneous plein-air sketches that the Macchiaioli never expected the public to see—there is a growing appreciation of the entire movement. It is now admired as a unique flowering of the Italian artistic sensibility, amid the sunlit fields and villages of Tuscany. □



Looking Homeward

A Designer's Return to a Classic Indiana House

INTERIOR DESIGN BY JOHN COTTRELL
TEXT BY HUNTER DROHOJOWSKA PHOTOGRAPHY BY TONY SOLURI

"This is a family house for me," says John Cottrell of the mid-19th-century residence he restored in Williamsport, Indiana. OPPOSITE: In the entrance hall, Portuguese jars flank a French gilt mirror. An Imari bowl is displayed on the English gateleg table. The English tall case clock was inherited.

"I'm not a trendsetter—I'm a farm boy who got into the design business," he says. BELOW: A Chippendale-style wing chair is by the fireplace in the living room. A 19th-century English bull's-eye mirror hangs above the mantel.



YOU *CAN* GO HOME again. That's the opinion of Los Angeles designer John Cottrell, who returned to his Indiana roots by buying and lovingly restoring an 1842 house in Williamsport, near his hometown of Attica.

Cottrell had been attracted to the house since his teens. On the way to his father's automobile dealership to wash cars on the weekends, he would ride by the stately house set among towering trees on thirteen and a half acres. "It was the most beautiful house in the area, and I'd think, 'Gosh, to own a house like that!' " remembers Cottrell. "But I left my hometown at seventeen and thought I'd never want to go back."

In 1959 he drove across the country to southern California. One of his first jobs, arranging window displays at Mary's Furniture in the sleepy beach town of Corona del Mar, eventually led to a career designing the interiors of model homes, renovating historic properties and buying Los Angeles real estate.

In time, Cottrell became known for the comfortable country interiors of celebrities' residences. He did retire from the business once, however. "It always bothered me that I didn't touch many people. If I do a house for a wealthy person, how many people get to share the value of it?" he asks.

In 1987 Cottrell saw an opportunity to work for a larger audience by purchasing the abandoned church that he had attended as a child. He restored it to its mid-nineteenth-century glory, replacing the steeple that had been removed some eighty years before.

"It was the most exciting thing that had ever happened in our little farm town. It made the front page of the local paper," he says. "Then I developed the grounds; I bought the adjacent property to restore two more

"I feel it's important to share something of beauty," the Los Angeles–based designer says. "I do restorations so other people can get a direct joy from seeing them." Baskets, many handwoven by Cottrell and his mother, lend an air of informality to the family room. Red-and-white toile from Schumacher; woven fabric on chair and ottoman from Stroheim & Romann; Brunschwig & Fils check on open-arm chair.







ABOVE: "I call the library 'My Brother's Room'—it's a place for us to spend time together watching football and basketball games," says Cottrell. A late-19th-century midwestern walnut corner cupboard stands at left. Next to it is an English still life with mushrooms. Bamboo children's chairs and an English spinning wheel accent the French tables and upholstered seat furniture. The linen print is from Lee Jofa.

houses and continue the garden path. Now I have half a city block." The properties are owned and maintained by the John Sheppard Cottrell Foundation but have been made open to the public through Historic Landmarks of Fountain County. With a chuckle, Cottrell refers to himself as "the savior of old buildings."

Cottrell had been making regular visits to see his mother in Indiana, but the restoration projects seemed to dictate the need for a place of his own. He bought the house because of his childhood fantasies and began to restore it authentically, removing the parquet floors to reveal the old pine, stripping away the wallpaper. "Then I decided the house would have had a different kind of kitchen when it was built, so I tore out the existing kitchen and bought old floors for a new addition." He built two matching summer porches on either side of the new country kitchen and family room.

In his quest for authenticity, Cottrell also took off all the storm windows and weather stripping. "The wind blows right through the cracks," he says. "But even as an old house, it had to be functional. So I converted an upstairs bedroom into two baths—one of them quite luxurious for me." State-of-the-art heating and air-conditioning and a security system were added too.

Cottrell the interior designer is a bit nervous about what Cottrell the Hoosier has wrought. "The house in Indiana is *not* the way I live in Los Angeles," he says, then apologizes for the inviting clutter and overstuffed ease. "If I were to do it again, it would be more spartan. But I have things I love. I inherited a lot of it. It all *means* something to me. It's like an English garden, lots of clutter lying around but comfortable.

"The house has collections of English things, early country French things and early Indiana furniture," Cottrell says. "A very good antiques dealer from the area walked in and quipped, 'What Mayflower did *this* come over on?' "

Cottrell's favorite room is the one

BELOW: In the dining room, 19th-century paintings inherited from Cottrell's grandmother hang near an antique Indiana cupboard filled with porcelain tomatoes and plates.



BELOW: Hand-colored botanical prints and a large pine-framed mirror adorn the walls of a bath added by the designer. Sink was converted from a 19th-century pine chest.



OPPOSITE: "The dining room is used for both formal entertaining and select family gatherings," Cottrell notes. A carved wood eagle is mounted above the mantel; Meissen plates are displayed beneath it. Faience tiles surround the fireplace. On the English writing table, at left, is a tin kitchen commissary for condiments and spices.

reserved for guests. "I love the simplicity of it: bare floors, clean lines. If I ever decide to redo it, the whole house will look more like this. Most of the linens belonged to my maternal grandmother, and the quilt was made by my paternal grandmother."

Each room in the house is equally personal, filled with objects that spark memories. In the library, a lamp in the shape of a monkey was inherited from Wil Wright, the Los Angeles ice cream entrepreneur. "He looked like that to me when he wore his glasses on the end of his nose," Cottrell says with a laugh. The paintings are also by Wright.

Arranged around the fireplace in the living room is a typically disparate gathering of objects: a nineteenth-century bull's-eye mirror, Iranian plates and a miniature spinning wheel on the hearth. "I love spinning wheels, but no one in Los Angeles would want it," he explains. "People there are into proper, better, more expensive things."

In the dining room, the late-nineteenth-century Indiana corner cupboard is loaded with a collection of nineteenth-century porcelains, including dinner plates and a Royal Bayreuth tomato service, wrested from a reluctant antiques dealer in the area. "It took me two years to get them," he notes with pride. "They were used

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"It's not important to me if something is expensive or out of a museum," says the designer. "Things I love go together." BELOW: The guest room has a four-poster from New Mexico and a pine armoire and side table. Most of the linens belonged to Cottrell's maternal grandmother; the quilt was made by his paternal grandmother.







One of the porches the designer added connects the main house to the carriage house. INSET: "Most summer living is done on the porch, including afternoon naps and eating breakfast, lunch and dinner," Cottrell says. A rocker stands amid wicker furniture on the porch; beyond is a casual dining table. "The house is authentic down to the squeaky screen door."



Architecture: Adam Kalkin

Disparate Forms Fused on Martha's Vineyard

"It's a composite of different buildings—including a 19th-century barn and a steel warehouse—on a scrubby hillock with wide views of Vineyard Sound and the Elizabeth Islands," says Manhattan architect Adam Kalkin of his own weekend residence near Gay Head, Massachusetts. In the foreground, the guest wing stands on telephone poles. "Functionally, structurally and visually, the guest wing is separate from the rest of the house," adds Kalkin.

THE KALKIN HOUSE on Martha's Vineyard is so unlike any other house that, for many people, the first instinct will surely be to dismiss it as simply ugly. But, as Picasso and others have pointed out, just about anything truly new looks ugly at first. And the Kalkin house is certainly something new in the universe. As such, it's bracing, refreshing and at times astonishingly vivid.

Adam Kalkin, a young architect from New York, spent a year building the house with his own hands—plus a little help from friends such as Steve DeLong—as a vacation spot for himself. The house stands on a knoll with views out across the dunes to the Vineyard Sound, near the town of Gay Head on the island of Martha's Vineyard off the coast of Cape Cod.

Kalkin didn't want to draw his design from any memories of the architecture of the past. Nor did he—more surprisingly—want to create it merely from his own imagination. He felt that any ideas he got from such sources would have no real meaning. Instead he wanted to make a house that would have the integrity of being the solution to a problem.

First Kalkin had to invent the problem. He did so in a unique way. Leafing through the classified section of a Vermont newspaper, he discovered two advertisements. One was for an 1820s wood barn and the other was for a steel industrial warehouse. Kalkin—who loves accidental relationships, as the final house shows—bought both buildings and shipped them, disassembled, to the site on Martha's Vineyard.

Now Kalkin had his problem with a vengeance: how on earth to make a weekend house from a Vermont barn and a warehouse that would be right for this particular site.

"I wanted to begin with something crazy," he explains, "and then rationalize it by having to make things work." Kalkin didn't care that the problem might be absurd so long as the solution was ingenious. Artists have, of course, often used this kind of arbitrary trick as a way of beginning to work. One thinks of the



TEXT BY ROBERT CAMPBELL
PHOTOGRAPHY BY DURSTON SAYLOR

The northwest elevation emphasizes the industrial appearance of the new building. On the left, a garage door opens the library to a terrace, and the attached structure of vertical steel siding, right, has industrial windows that face another terrace. "This is the most revealing elevation," says Kalkin, "showing the parts of the house and their relationships." The raised terrace, which resembles boat docks common in the area, leads to the main entrance.

Dylan Thomas poem "Author's Prologue," one hundred and two lines long, in which the first line rhymes with the last, the second with the one hundred and first, and so on down to a couplet at the fifty-first and fifty-second: another absurd premise leading to another elegant solution.

As you might guess, the Kalkin house is full of things that unexpectedly crash into one another. From the outside, it appears as two big things bashed together. One is a black box of guest bedrooms, raised above the ground like a beetle on thin legs. The other is a living wing sheathed in industrial glass and metal.

The two wings meet at an angle that's determined by the site. Kalkin has carefully aligned everything to fit among the natural, preexisting pathways. And the house frames good views both for the pedestrian approaching it and for the inhabitant looking out the windows. Docklike porches reach out into the landscape, recalling the maritime nature of Martha's Vineyard.

The wings not only crash, they actually interpenetrate, creating some bizarre juxtapositions indoors. Bizarre juxtapositions, in fact, are the essence of Kalkin's architecture. By putting two very different buildings together, he makes each of them surreally vivid while at the same time forcing himself to invent all kinds of unique joints and connections.

The juxtaposing of opposites extends to small details. Again and again, something homey and old is placed next to something shiny and industrial. Light warehouse steel and heavy barn timber confront each other throughout the house. On the living room wall, a solemn oil portrait is trapped behind metal bars as if in a cage; partial illumination in the main living space is provided by adjustable docklights. The library, with its textured wall of books, is floored with industrial rubber and shielded from the sun by a motorized garage-type shutter.

A metal grate in an oak floor gives access to a utility room beneath. A desk is a steel plate, but on it is

an antique typewriter from Kalkin's collection. Sharp, crude steel beams pass within inches of soft bedroom pillows. The dining room table is richly wood-grained, but it stands beneath a sprayed acoustic ceiling with overhead lights from a gymnasium; during the day, light enters the dining room through windows from a medium-security prison.

Never, in all these juxtapositions, does the architect try to smooth anything over. Instead, he glories in conflict, devising construction details that will make every incongruity as visible as possible.

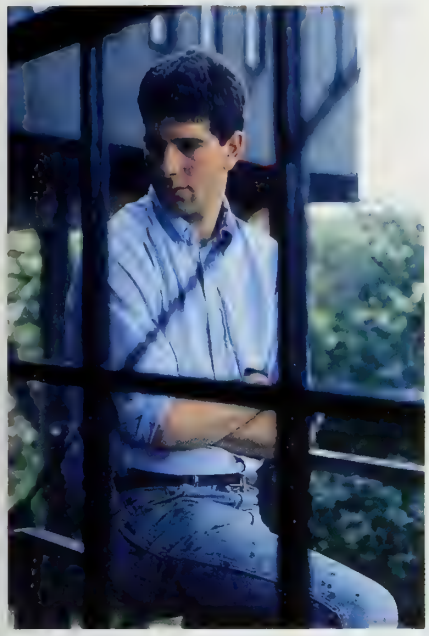
Although remarkable and novel in both concept and appearance, the Kalkin house is at the same time an exercise in nostalgia. A poignant love



ABOVE: The low-ceilinged, 19th-century barn forms the main living room space. Furnishings in the loftlike area include a 19th-century English daybed, foreground, and, far right corner, a 19th-century Italian game table with a pair of Windsor chairs.

BELOW: A corner of the living room space shows the wood frame and copper pipes that define the structure. "The floor hatch that appears like an inlaid steel rug goes to the utility room," says Kalkin, who designed the chair and ottoman.





is expressed—whether consciously or not—for two departed eras of the American architectural past.

One of those is the rich, textured, rural era of our early history, the Grandma Moses world of wood and books and antiques. The other is the glittering era of the Industrial Revolution, the Henry Ford world of steel and glass and power. In the Kalkin house, one is represented by pieces of the old barn, the other by pieces of the industrial warehouse. Both buildings have been in a sense dismembered, and then reassembled into a memorial to the past.

If the barn and the warehouse and other details speak with nostalgia, there's another aspect of the Kalkin house that may be speaking about today. The most powerful metaphor in our contemporary world is surely the silent, mysterious electronic black box of invisible, all-powerful computer chips. Perhaps Kalkin, in his raised black rectangle of bedrooms, has included a nod to this more current era as well. All he will say of the bedroom wing is that he desired "an unqualified thing," a description as mysterious as the bedroom box itself. The blackness, incidentally, is created by the simple device of troweling roofing tar onto plywood.

Like many younger designers today, Kalkin appears to be reacting against the media-conscious generation of architects—the so-called Postmodernists—who have preceded him. He's taciturn and slow to offer

Adam Kalkin (above) began as a painter with a strong interest in landscape. "I moved to architecture as a means to build landscape," he says. Of his own house, he explains, "My objective was to reveal the natural landscape rather than to overcome it."

BELOW: Factory windows with broad sills open to views of the dunes and sea. The industrial-steel addition forms the dining area with the wood barn frame on the right. Nineteenth-century country French dining table with English klismos chairs.





ABOVE: The west elevation reveals how the building fits into the landscape. "It rises from it like an outcropping with regularities and irregularities of the composition," notes Kalkin. "The building materials—copper, galvanized steel, cedar shingles—were chosen because they fade toward a middle gray."



ABOVE: At night, the factory windows opening from the terrace into the dining room reveal the old barn frame within. "On this elevation, the composition is of discrete elements inside a transparent shell," says the architect.

Light warehouse steel and heavy barn timber confront each other throughout the house.

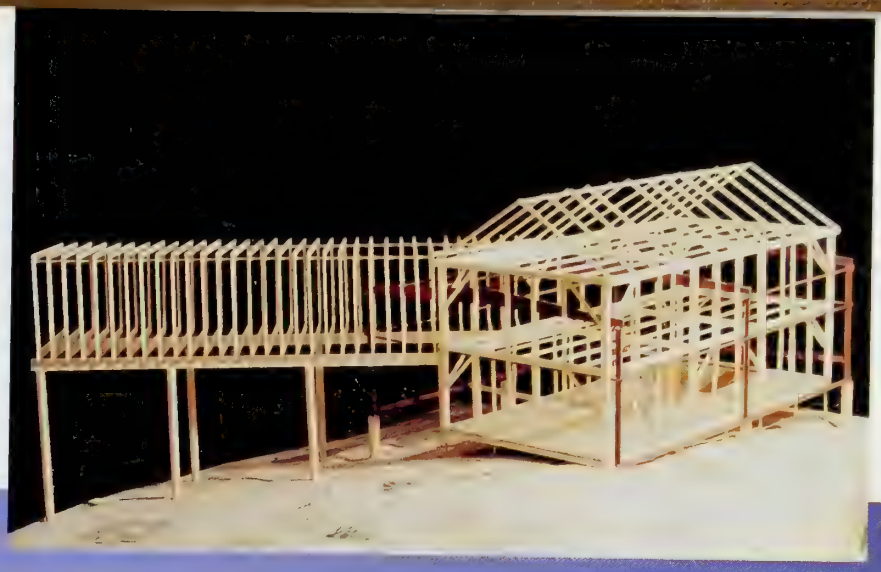
RIGHT: "This is the most regular of the building's elevations—the only point at which it touches the ground," says Kalkin. "The rocks root the corner of the building to the earth. It's a point of origin for the building." The clerestory of small casement windows gives the impression of the barn structure.

easy theories or literary explanations about his architecture. He expects his work to speak for itself. He seems to feel that to label or interpret it in any way is somehow to make it less physically present, perhaps to remove it from the world of things into a world of mere conversation.

Adam Kalkin is engaged in an effort to make architecture once again



tangible and touchable—in the literal senses of hard, cold, sharp, rough, sticky, steep, slick or whatever. In a world in which a good deal of architecture is simply visual imagery, with no more reality than the painted stage-set worlds of Disney, the Kalkin house stands out for its integrity, its intensity and its grim refusal to be artful or pretty. □



ABOVE: Kalkin's frame model of the house displays its two essential elements: the angled guest wing supported on telephone poles and the gable-ended barn—also lifted from the ground. The barn is wrapped in another frame, which is the curtain wall of industrial-steel siding.

In a Shepherd's House

Transforming a 17th-Century Sheepfold in France

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN

Nestled in the hills of southern France is a multilevel shepherd's house dating from the 17th century that has been transformed into a modern residence. Old stones as well as antique wood and tile were used in the reconstruction to retain its centuries-old authenticity. BELOW: Set in a wooded area, the property is complete with dovecote. The east and back walls are made from the local volcanic rock used in the original house. OPPOSITE: A stone arch—one of three in the west wing—frames a view of the fireplace and stone stairs.

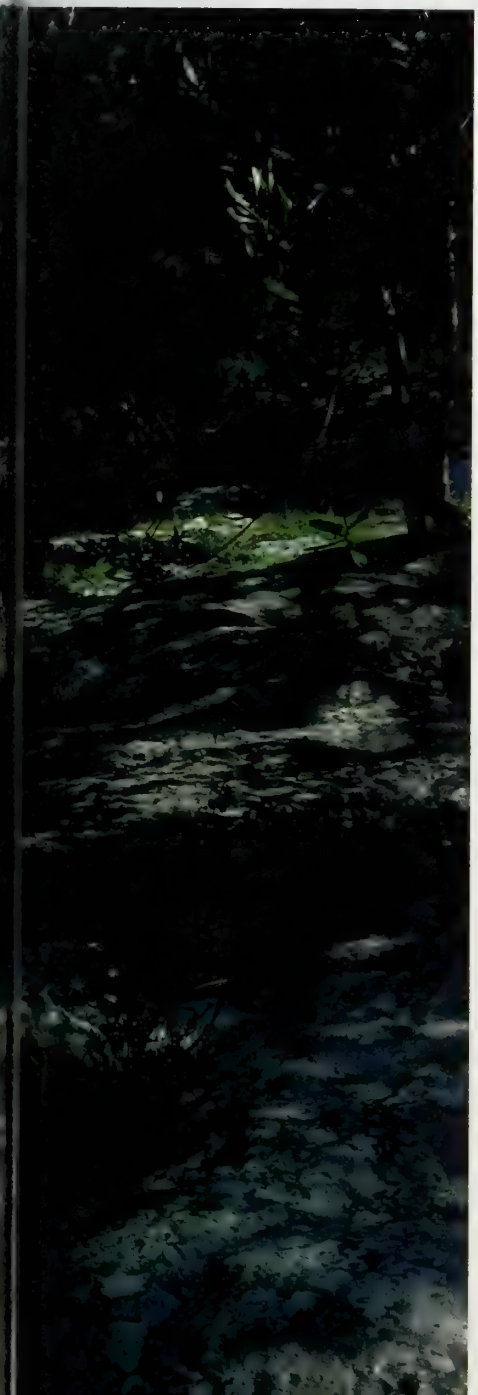
WHAT FIRST STRIKES the eye is the grandeur of the site of this ancient sheepfold, now the home of its Dutch owners. The house clings to a kind of shelf halfway up a hill near Grasse, in southern France, at an altitude of some fifteen hundred feet. Beyond rise the loftier foothills that begin their slow march toward the Maritime Alps. In front lies a breathtaking panorama of the entire Côte d'Azur, ten miles distant, as it plunges to encounter the Mediterranean. Inland to the west shimmers the unruffled mirror of Lake Saint-Cassien. And when the



weather is clear, when the mistral is blowing, the view stretches as far as Saint-Tropez and Cap Camarat.

The second thing to draw the eye is the sheepfold itself and the parched stones of which it is built. They have been seared and whitened by sun and wind for centuries. The house buttresses itself against the earth as though to seek better protection from the elements. For most of its existence since it was built in the seventeenth century, the sheepfold offered refuge to shepherds and their flocks.

The current owners—who have traveled extensively for years—found refuge there from city stress and noise. And once they found it, they decided to settle in. A vacation house to begin with, the sheepfold over the years became the second home of its inhabitants, fugitives from the mists of northern Europe.



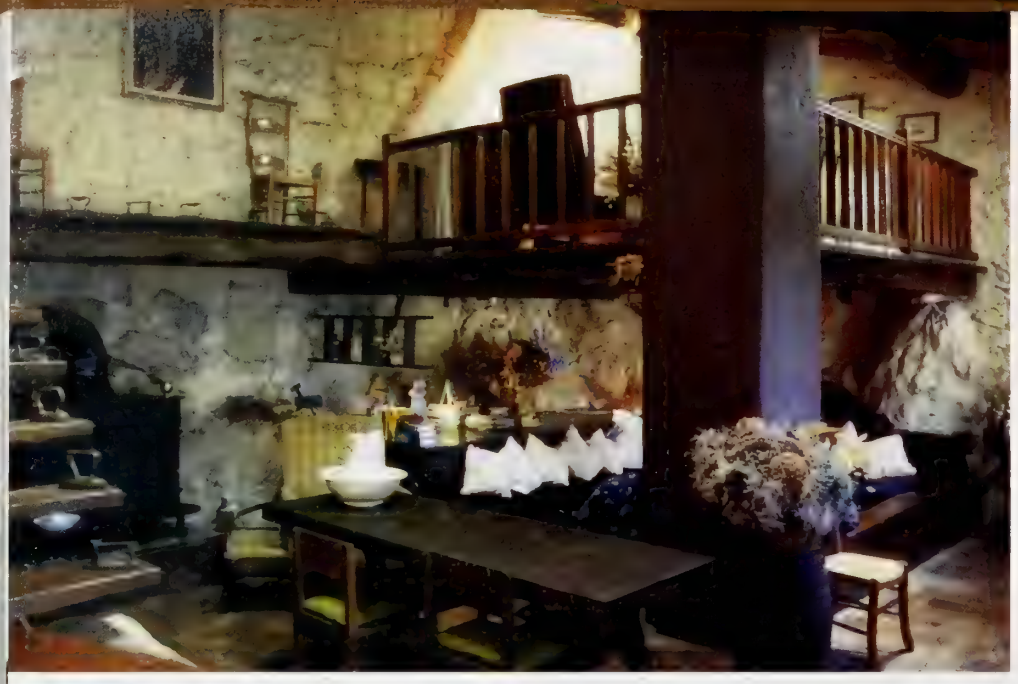


Built of rock from the hill against which it huddles, the shelter was abandoned by shepherds and sheep around the turn of the century, and began to fall slowly into ruin. About thirty-six years ago it was rebuilt on its original foundations, most of the walls and doors having survived. Sixteen years ago it reached the form it retains today when the current owners added heating, a terrace, a courtyard and a garage. The thick walls keep the house pleasantly cool in summer, warm and snug in winter. Behind the sheepfold, a dovecote has been turned into an independent one-room apartment.

From the outset, the goal was to avoid the obvious or the pretentious. The owners wanted to stress the authenticity of the house and its several levels. Their aim was to confirm the sheepfold's identity, its traditions and its relationship to the site while at the same time rendering it comfortable, warm and welcoming, a place that would put visitors immediately at their ease.

To accomplish this, the owners have emphasized the simplicity and starkness of the house's interiors while injecting a large dose of spontaneity. In the small central courtyard that separates the house's two wings, a century-old vine climbs a wall on which bunches of dried flowers are arrayed. On the stairs that lead to the next level and the garage, a couple of milk cans enameled the blue of the Mediterranean are set out along with a miscellany of other domestic bric-a-brac.

Barren rock and aromatic Provençal maquis dominate; sun and wind are all-pervasive.



The east wing's living area, which features a wooden mezzanine, originally sheltered sheep. A Dutch monastery table is set on a floor paved with antique French tiles.



Sunlight streams into the long dining room, which is decorated with a farmer's plank-top table, a 19th-century Dutch hanging oil lamp and a set of ladderback chairs.

The owners wanted to stress the authenticity of the house and its several levels.

When one enters the house itself, which looks low and flat from the outside, the spaciousness of it all comes as a surprise. In the west wing there is a very long dining room with a big farmhouse table and Dutch ladderback chairs. Over the table hangs an antique oil lamp brought from Holland. Ranged against the exposed stone between two arches is a French buffet that displays Chinese porcelain. On one side of the dining room, two fairly small windows and a solid wood door open up to the sun, the front of the house and the view. But across from that wall, opening one after another out of the narrow dining space, are three vaulted arches of the original volcanic stone, each two feet thick. One gives onto the kitchen, another onto a sitting area, and beyond, the third frames a massive fireplace whose chimney soars more than twenty feet high.

It is into this main living area that sheep were once herded to spend the night while the shepherd watched over them and rested at the hearth. Today it is the heart and soul of the house, a place of unusual warmth and intimacy—especially at Christmas, when winter snows sometimes blanket the sheepfold.

Next to the fireplace is a stone staircase curving up to the owners' bedroom and bath. The bedroom is romantic, the bed hung with sheer draperies—also brought from Holland—and strewn with lace-trimmed pillows. Simplicity is the keynote.

The east wing opens onto another large space with a mezzanine to form a big studio apartment for visiting friends and children. It too originally provided shelter for sheep before it was converted to a painter's studio. Now it is for living in. Just inside the entrance there's a kitchen corner, and under the mezzanine, a big niche, almost a kind of cave, is the perfect place to relax. It is walled with the same stone that lends the whole interior its forceful quality.

An antique Dutch monastery table occupies the central space, whose floor is composed of French tiles. A



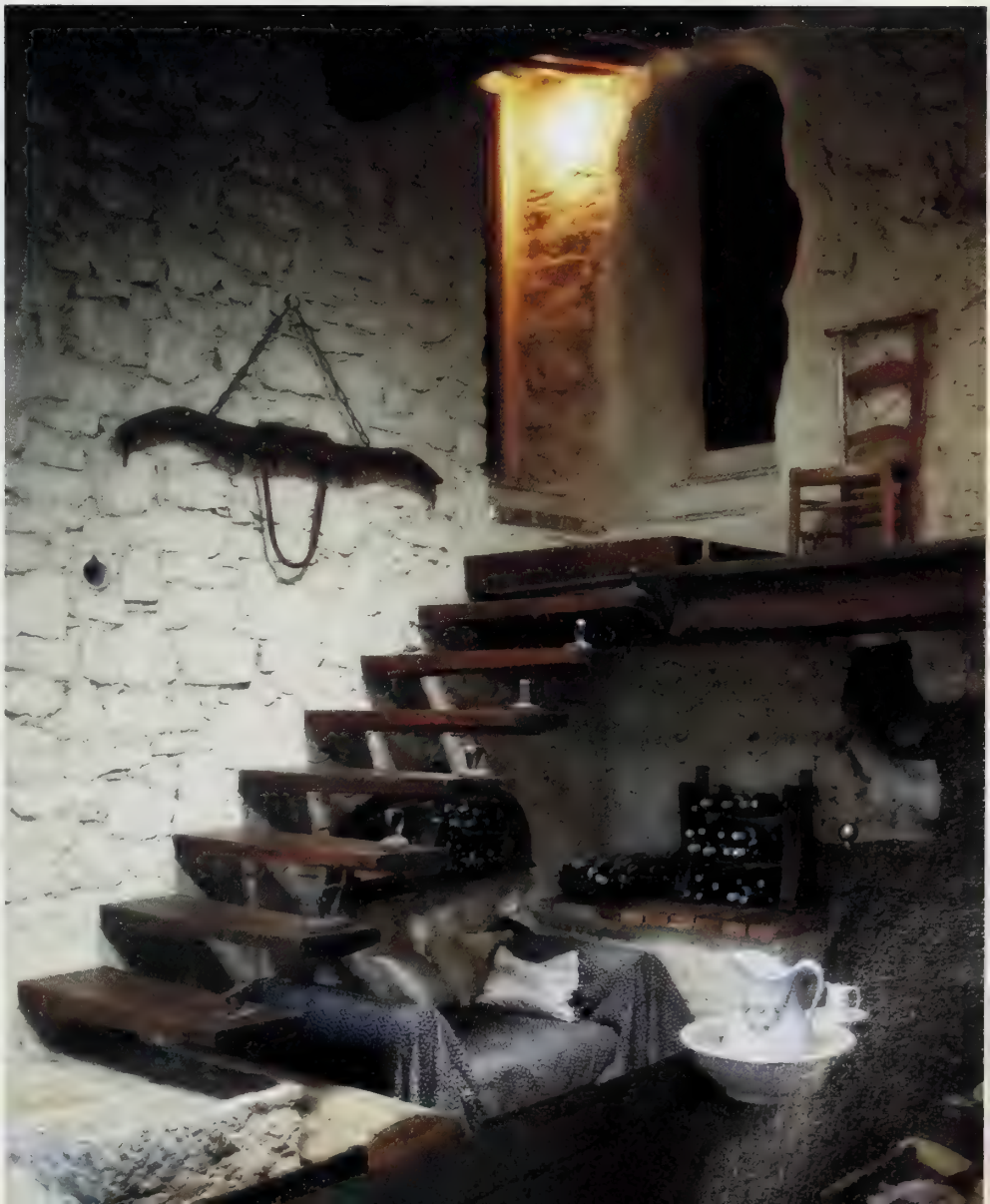
The house is imbued with a spirit of hospitality, as though the centuries had etched it into the very stones.

ABOVE: On the mezzanine, a *lit en bateau* is enveloped by lacy pillows and gauzy draperies that contrast with the rough-hewn walls. BELOW: Cantilevered wooden stairs, which exhibit a collection of antique flatirons, lead to the bedrooms above.

rustic stove stands nearby. A collection of old laundry flatirons is set out on thick wooden steps cantilevered from the wall. They proceed to the mezzanine, where a late-nineteenth-century *lit en bateau* is enthroned beneath soft, billowing draperies. Like the owners' bed, it is scattered with lacy pillows. The ensemble is in surprising harmony with the exposed coarse stone.

The rambling residence is indeed a mélange of the harsh and the tender. Barren rock and aromatic Provençal maquis dominate the landscape; sun and wind are all-pervasive—elements as strong, direct, open and honest as the people who live there. The house is imbued with a spirit of hospitality, as though the centuries had etched it into the very stones.

The stones are everywhere, yet there is one that owners and visitors pay particular attention to: the sheepfold's lucky stone. It's the third from the left outside the door to the east wing, and anyone entering or leaving is requested to touch it. It is smooth and round beneath the hand; it has been polished by the touch of hundreds of shepherds who down through the years (and even now, perhaps) have watched over the sheepfold and its occupants. □



A Classical Education

Restoring a Greek Revival House in the Hudson River Valley

INTERIOR DESIGN BY SYLVIA OWEN TEXT BY JOHN GRUEN PHOTOGRAPHY BY BILLY CUNNINGHAM

BELOW: "It's the house I've always imagined," says Sylvia Owen of the Greek Revival residence she restored in Millbrook, New York.



It is in the Hudson River valley that the clarity of Greek Revival architecture seems to find its most appropriate setting.

BELOW: In the living room, Owen "preserved old detailing and exposed the beautiful old wood window frames and moldings." An Ivan Chermayeff collage hangs at right. On the mantel is a cast-iron horse. The Brazilian sculpture is circa 1750. Afghan dhurrie.



HEADING A STAFF of about thirty architects and designers, Sylvia Owen has created the distinctive look and image of financial institutions such as Chase Manhattan Bank's SoHo branch, Chemical Bank and Republic National Bank, and of retail stores and showrooms that include Charles Jourdan and Christian Dior. The New York offices of David Murdoch and the renovation of a portion of the Villard Houses for Capital Cities Corporation were other undertakings. In New York's prestigious Trump Tower alone, her company has created approximately fifteen high-fashion stores, and among corporations, Union Carbide and GTE have also availed themselves of the Owen & Mandolfo imprimatur.

"Whenever a design of ours is used by, say, a firm like Charles Jourdan, then that same design is implemented in branches all over the world, giving these places their unique look," says Owen. And yet, immersed as she is in the production and supervision of predominantly high-tech or ultramodern corporate interiors, the designer's personal preference lies elsewhere.

"When I enter my house in Millbrook, I leave all my corporate images behind me," says Sylvia Owen. "What I've always imagined as a home is a place with very simple classic lines—an old traditional house with beautiful old trees around it, with an old garden and old flower beds—and ancient apple trees. Well, about two years ago I found just that—a two-hundred-year-old Greek Revival house that needed work but stood on the loveliest of grounds that looked out on a landscape of romantic lawns, flowers and trees."

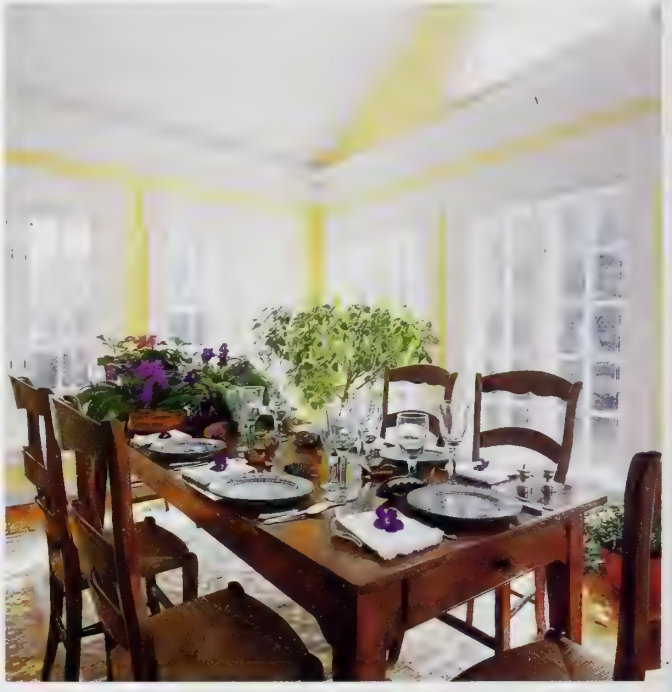
Such houses are indeed the special province of Millbrook, New York, an area known to easterners as horse and hunting country, where vast skies and the blue-gray peaks and slopes of the Catskills and Berkshires offer aristocratic grandeur. It is here, in the Hudson River valley, that the clarity of Greek Revival architecture seems to find its most appropriate setting—and the Owen residence is no exception.

"Various additions were made to the house throughout the years, but the most recent one—a connecting loggia—was something I thought of," explains the designer. "The object was to enlarge the house without changing the original proportion of the interior spaces. It also served as an appropriate restoration. I wanted to retain the perfection of the original architectural detailing—those marvelous moldings and window frames."

To enhance the airiness and spaciousness of the interior, the designer opted for a palette of pastels: pale yellow for the living room, pale green for the dining room and peach



ABOVE: In the dining room, Owen's eclectic collecting is represented by a Dalí print, an iron fork and a mask from the Congo. "I tried to keep the authentic character of the house," she says.



ABOVE: A two-story loggia was added on to the old part of the house, "bringing in light and opening it up to the garden views." The cherrywood dining table and chairs are circa 1850. Kilim rug.



ABOVE: The master bedroom's clean lines are consistent with the rest of the 200-year-old house. On the bed, an ikat blanket. Varujan Boghosian poster. Family photographs are at left.



ABOVE: A dining room vignette combines a spice box containing smaller boxes, painted wood fish from a museum near Oaxaca, a hand-painted Spanish plate and a cluster of Bavarian bells.

for the upstairs bedrooms. The light hues would also serve as unobtrusive backgrounds to Sylvia Owen's contemporary art collection, which includes works by Le Corbusier, Dalí, Louise Nevelson, Carol Anthony, Jorge Castillo, Henry Moore and Varujan Boghosian.

"If I were to design a private home for someone else, I would probably be much more conventional," Owen says. "For myself, I give rein to my own tastes, which are quite eclectic. I like mixtures, but I don't believe in reproductions. Everything must be something original, whether it's a beautiful antique, a fine modern piece or a work of art.

"Also, I like things cheerful. Some people are cheered by chintzes. Others like a cluttered feeling—you know, lots of objects all over the place. Not me. I'm cheered by simplicity, by clarity, by the unadorned line. I don't even have any draperies in my house—simple shades are all I need because I want as much as possible of the outdoors brought indoors."

Family photographs in Sylvia Owen's house reveal an intriguing personal history. Born in Munich, the designer, who has a nineteen-year-old daughter currently attending the University of Virginia, is the daughter of the late Dr. Manfred Curry, an American scientist and yachtsman who wrote two noted books on sailing, *Yacht Racing* and *Racing Tactics*. Her mother is the former German operatic diva Maria Hester, a soprano active in Berlin prior to her marriage to Dr. Curry.

"I was raised in Munich in a rather artistic atmosphere, and I attended the university there, studying design," says Owen. "To continue my studies I came to New York, where I attended the New York School of Interior Design. Later I worked for ten years with the architect Jack Warnecke, finally becoming one of his partners, and forming a company called Innerplan. Four years later I reformed the firm, which eventually became Owen & Mandolfo, Inc. My partner, Anthony Mandolfo, has recently retired, so now I'm on my own."

Sylvia Owen has forged a life that combines the rigors of a highly demanding international career with such soul-preserving nourishments as long, quiet walks in the country, hours of reading or listening to music and, above all, meaningful stretches of time with family and friends in her Millbrook home.

"In a profession that's often bewildering, not to say exasperating, it's important to keep oneself on an even keel," concludes the designer. "Just stepping inside my house gives me a terrific lift. Suddenly, things are back to normal, and the greatest challenge facing you is which of two excellent wines to serve with tonight's dinner." □

Antiques: French-Canadian Furniture

The Simple Charm of Country Pieces Enlivened with Color

TEXT BY RICHARD CONNIFF

Rocking Chair, Quebec, late 19th to early 20th century. Painted pine with *babiche* seat; 42″ x 21½″. The rocking chair—crafted here with utmost simplicity—replaced the straight armchair in its role as the standard family chair for French Canadians. The Tulip Tree Collection, Washington Depot, Connecticut.

Low Buffet, Quebec (Saint Rémi), mid- to late 18th century. Painted pine; 44½″ x 52″. The versatile low buffet was regarded as a necessity in many French-Canadian households, functioning as a storage place for food and dishes, and as a serving table. The Tulip Tree Collection, Washington Depot, Connecticut.

Armoire, Quebec (Richelieu), late 18th century. Painted pine; 84″ x 52″. A blue armoire with mustard panels would have been prized for both its utility and its ornamental contribution, as color was often the sole enlivening feature of the rural residence. The Tulip Tree Collection, Washington Depot, Connecticut.



WILLIAM BENNETT SEITZ



WILLIAM BENNETT SEITZ

ABOVE: *Table*, Quebec, late 18th to early 19th century. Painted pine; 26" x 49". Crafted from local wood by skilled, often itinerant, woodworkers, and almost always painted, French-Canadian furniture—like that of the French provinces—was typically rustic. The Tulip Tree Collection, Washington Depot, Connecticut.

OPPOSITE: *Dresser*, Quebec (Beauce), late 18th century. Painted pine; 86" x 57". Common to the 18th-century Canadian home, the dresser, or *vaisselier*, was composed of a low buffet and a set of display shelves, here crowned by intricate pierced work. Monique Shay Antiques, Woodbury, Connecticut.

IT IS BY NOW a familiar story for country furniture to be disdained by the very families whose forebears created it; the great finds in the field have always come out of barns and attics, not living rooms. But none of this quite prepares one for the cultural self-loathing inflicted until recently on the remarkable country furniture of the French Canadians, for whom vandalism and fire became, in the words of Jean Palardy, very nearly "old Canadian customs."

Palardy, whose work helped restore the French-Canadian design tradition to its current esteem in Quebec and, increasingly, in the United States, began to chronicle that tradition in the 1930s, when few people realized that it had ever existed. In his definitive book, *The Early Furniture of French Canada*, he writes of one occasion from that era: "I saw a family dancing in a circle around a large bonfire in the farmyard. Through the flames I could still make out poster beds, armoires, chests, and early chairs piled high in a blazing mass. . . . They had bought new furniture and were getting rid of the things . . . which they considered rubbish"—or, to use their own vastly more contemptuous term for anything old and rustic, *cochonnerie*.

That French-Canadian country furniture should have come to such a pass is more remarkable in light of its richness and natural warmth. What strikes the eye first about much of the surviving furniture is its massive, architectural quality, notably in the armoires, where sheer size is compounded by an extravagant use of carved panels and cornices. From the mid-eighteenth century on, the French Canadians also liked to paint their furniture, probably because whale-oil lamps and wood stoves alone were not enough to brighten their homes during the long winters. Thus French formalism and the austerity of bare pine were both submerged in bright coats of ocher, rust, aquamarine, and glazed blues and greens, which took on an even more comforting patina as long use wore them down around the latches. The resulting palimpsest of burnished colors is a delight to the modern eye, which feels *nostalgie de la boue* just as ardently as the old farm families felt a craving for anything modern.

The original French-Canadian colonists came mostly from the north and west of France, and at first diligently reproduced what they remembered from home: for instance, a carved motif of concentric circles, called a *galette* (the French term for a thin pancake). The style of Louis XIII was the strongest early influence, with its straight lines and multiple





panels; its lozenge and diamond-point motifs; its chamfered chair and table legs joined by elaborately turned rungs and stretchers. Louis XIV was much too ornate for the colonies (no ormolu, please, we're Canadian), but such Louis XV traits as panel tops carved in waves and scrolls became a standard part of the French-Canadian design repertoire.

What they built was, above all, sturdy and functional. Palardy's favorite word is *robust*, and it is apt; wood was plentiful and inch-and-a-half-thick planks were standard. It was common to have raised panels on the inside of an armoire door for added strength. Practical kitchen items such as worktables, gateleg tables, bucket benches and buffets predominated. Rocking chairs, almost unknown in France, seem to have found a special place in the French-Canadian heart, and they exist in unusual variety. Palardy writes that it was commonplace on a Sunday afternoon, even in the mid-twentieth century, to see "ten to twenty people of all ages rocking together on the veranda, each in his own rhythm."

Considering the proverbial conservatism and insularity of French farmers, the French Canadians were surprisingly agile and inventive in adapting the styles of other cultures. It isn't altogether unusual for a wide, finely proportioned Louis XIII armchair to haye an Algonquin motif carved in the splat. Rocking chairs (an American idea that Canadians executed with French details) often have rawhide seats like the webbing in a snowshoe, also an Indian technique. After the English conquest of New France in 1760, these borrowings became more pronounced. An armoire with Louis XIII lozenges carved on the raised panels could

continued on page 222

OPPOSITE: *Armoire*, Quebec (Trois-Rivières), early 19th century. Painted pine and maple; 77" x 46". Although simplicity predominates in some armoires, they are often the most elaborate rural furnishing, their large surfaces ideal for decorative expression. Monique Shay Antiques, Woodbury, Connecticut.



GIGUERE STUDIO, PH. G. DUTIL

BELOW: *Side Table*, Quebec (Richelieu Valley), circa 1740–50. Painted pine; 28" x 24". Rustic interpretations of France's grand furniture styles characterized many French-Canadian pieces; here, a table in the manner of Louis XV. Antiquités Mucha, Quebec City, Canada.

ABOVE: *Commode*, Quebec (Joliette), circa 1740–50. Painted pine; 34" x 42". A Cupid's-bow-fronted commode distinguished by a similarly shaped base with a shell motif at center reflects the influence of the Régence style. Antiquités Mucha, Quebec City, Canada.

Louis XIII style was the strongest early influence.



GIGUERE STUDIO PH. G. DUTIL





Connecticut Heritage *Uncommon Acquisitions in a Former Mill*

Redecorating what had been an 1830s gristmill in Connecticut posed a historical challenge to Keith Irvine of Irvine & Fleming and his associate Richard Langham. ABOVE: The millhouse, built of local stone, was transformed into a residence in the 1930s. OPPOSITE: A stream flows under the house's elevated wing, a 1940s addition.

INTERIOR DESIGN BY KEITH IRVINE AND
RICHARD KEITH LANGHAM OF IRVINE & FLEMING
TEXT BY PATRICIA WARNER
PHOTOGRAPHY BY BILLY CUNNINGHAM

OFF A HILLY, meandering country road, standing at the top of a hill astride a flowing stream, is an old stone house, like a mirage in the green landscape. It could be in rural France or a Hitchcock movie, but no, this is Connecticut, and this singular structure, built as a gristmill in the 1830s, is the home of a lively Boston-born, Houston-raised woman with a passion for the northeast coast.

The owner, a close friend and client of Keith Irvine of Irvine & Fleming, has relied on the designer's expertise for some twenty-five years. He has decorated six of her residences, from Aspen and Denver, Colorado, to a New York City apartment, to Connecticut. "My associate Richard Langham and my client sort of took over this project," Irvine explains. "I floated behind to make sure they stuck to the concept." The resident happened upon the nine-room house, set on two storybook acres, about five years ago while house hunting in the area. "I grew up in a wood farmhouse in the middle of a pine forest outside of Houston," she says. "I wanted stone, but hardly expected to find an old mill that hadn't already been turned into a museum."

The long building rides the gentle slope beside the stream, a waterfall and a mill pond. A wing, added in the 1940s, replicates the original portion of the structure and extends across the stream to form roughly a T. Over a hundred and fifty years ago the millhouse was raised on a cleared tract of land that was once part of an estate farm belonging to a celebrated family of bankers and landowners. In the mid-nineteenth century the property was a blacksmith's forge, and later it served as a storehouse for ice cut from the pond.

All the vigor of its working past is expressed in the forthright architecture: plain walls, constructed from hewn blocks of the local gray stone,





All the vigor of its working past is expressed in the forthright architecture: plain walls and a simple gabled roof.

and a simple gabled roof. Yet the house has an unshakable air of mystery, created in part by light filtered through the overhanging trees and by its sense of solitude.

Challenged by the rustic ambiance and a client as sophisticated as she is enthusiastic, with a household of European and American antiques and treasured possessions, Keith Irvine was in his element. With his sensibilities honed over years of practice, the designer is well known for his talent at demonstrating the quintessential kinship between objects and places culled from widely differing ages and sources. In this series of odd interior spaces, some secretive, some soaring, he has managed to both underscore and play down the house's great theatricality. Nowhere is this better accomplished than in the high-ceilinged living room, where English and French period furnishings mingle with Spanish Colonial paintings and tartan cloth, all set against walls merely painted white. "I truly relish a job that requires little or no shopping," Irvine confirms wholeheartedly. "We bought new upholstery, and then moved existing things around until they worked. There was little need to do much in this room; the architecture speaks for itself."

The resident has collected religious artifacts since the 1950s, fascinated by the various sects or people they represent. Two Spanish crucifixes and a painted Mexican Madonna and Child work powerfully with the room's faintly ecclesiastical quality. Most remarkable is the group of eighteenth- and nineteenth-century wood santos from New Mexico that occupy an end wall. "They come mainly from New Mexico's Penitentes country in the northeast," the resident explains. "In the 1680s the Indians threw the Europeans out, but by 1700 the Spanish were back again. They found everything had been burned, so the artisans had to carve their religious figures from memory."

The eighteenth-century balustrade on the opposite wall boasts an equally intriguing past. "It's the rail from an old French chapel," says the owner. "The artist who first renovated this place from an old stone gristmill into a residence apparently found it at a Sotheby's auction in Marseilles in 1931. He and his wife came here from California in the early 1930s."

The owner's fondness for fine old things goes back to childhood. It's no surprise to learn that many of the furnishings, paintings, lamps and mirrors throughout the house once occupied her previous residences. She has little patience with couples who hire an interior designer to provide a houseful of objects, right down to the knives and forks: "There's nothing to show who lives there," she observes.

The beautiful country French armoire that stands in a corner of the airy living room was given to the resident by the composer Virgil Thomson, an old family friend. Thomson once loaned the piece to the architect Philip Johnson. "When Johnson sold the Glass House, Virgil offered it to

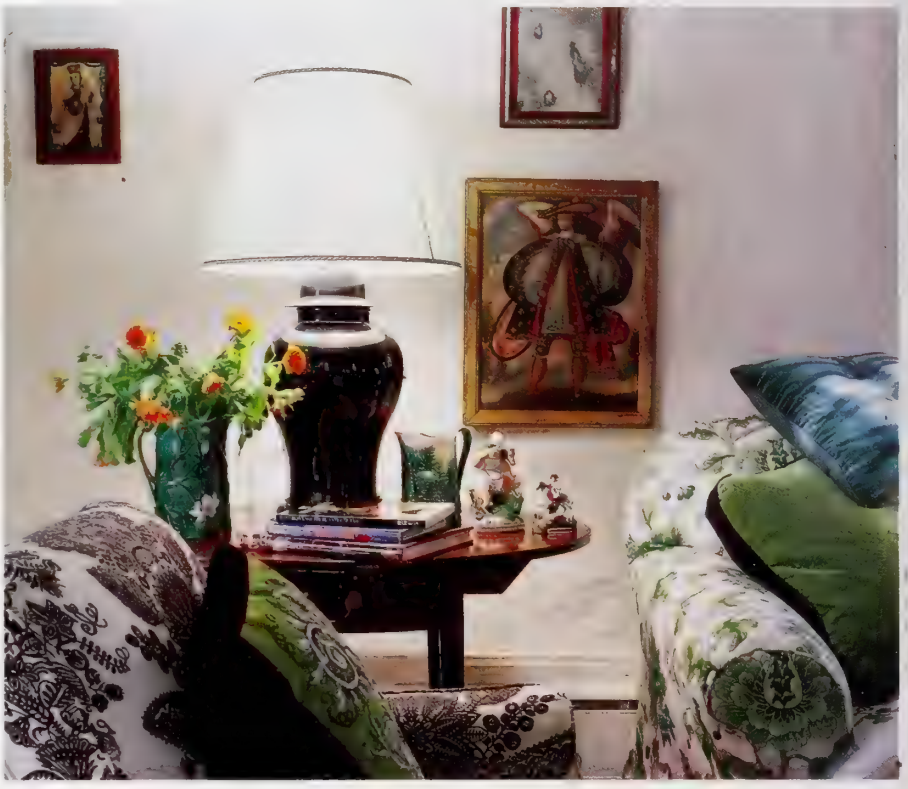
Arrayed on a shelf in the living room is a collection of New Mexican santos, dating from the 18th and 19th centuries. "The earliest ones are the most sophisticated," says the resident. The fruitwood armoire was a gift from composer Virgil Thomson. In the foreground is one of a pair of George IV rosewood library chairs, covered in Scalamandré upholstery. Floral fabric on sofa, love seat and club chairs is from Brunschwig & Fils. A black-and-white tartan print from Schumacher covers the ottoman.

me so long as I paid to truck it here," she explains. "Naturally, I grabbed it. There was revolutionary money pasted inside a door, and it has a perpetual calendar."

In different parts of the house are narrow passages and stairways; old doors pull out of walls, floors creak, and antique prints bedeck nearly every vertical surface. Irvine's contemplative approach has preserved the nuances of age, while bringing the freshness and warmth important to certain rooms. In the master bedroom, for instance, a linen toile de Jouy wallcovering and an antique Ushak rug lend a traditional spirit to the bay-windowed space. Fabric also cheers a tiny guest room on the lower floor; since it is positioned under the "bridge" of the house, its high window overlooks the millrace, which means that "guests as well as my children fight for the privilege of sleeping there," says the resident.

The eighteenth-century mood of the dining room is expressed by its cream-and-oyster walls, painted in a subtle trompe l'oeil to imitate wood paneling, as well as the ancestor portraits, rush-seated chairs and the harpsichord that stands in a corner. The latter is no affectation—in the past it was often moved into the living room for concerts by the resident. "The acoustics are brilliant," she says.

The comfortable library/workroom, which occupies the 1940s wing and is furnished with chintz-covered sofas and a Bessarabian rug, is the chosen domain of the owner's three King Charles spaniels. Keith Irvine's new upholstery is taking a satisfactory beating, but the resident shares the same attitude of laissez-faire as the designer, a gentleman whose preference for the scuffed and frayed is the closest we come to Anglophile notions of relaxed livability. □



ABOVE: In the living room, a Spanish Colonial portrait from Peru is displayed below a circa 1830 painted "courting" mirror from Pennsylvania. At left is a circa 1840 retablo of the Madonna and Child from Mexico. OPPOSITE: A fringed net canopy hangs from the tester bed in the master bedroom. The mahogany-and-satinwood Hepplewhite table is circa 1780. Toile de Jouy wallcovering, Brunschwig & Fils.



RIGHT: A William IV silhouette, circa 1830, is paired with a late-18th-century banjo clock with eglomise panels in a corner of the dining room. The country French table, topped by cabbage bowls and a hurricane lamp, dates from circa 1780. Walls are painted in a trompe-l'oeil wood-grain pattern in the 18th-century style.


Women in Therapy

RIGHT: The site of the house Pierre-Auguste Renoir built for his family in 1907 overlooks the medieval village of Cagnes. Evoking the artist's own words written to his friend Albert André, "the sun, the atmosphere, the distant sea," Les Collettes provided inspiration for the great Impressionist's last 11 years.

Gardens: Renoir's Eden, Les Collettes

The Artist's Years at Cagnes

TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY DEREK FELL

"IF YOU LET YOURSELF GO, you get the feeling that Renoir is still there and that you are suddenly going to hear him humming as he studies his canvas . . . with his white linen hat half askew on the top of his head." So wrote the filmmaker Jean Renoir about his father, remembering him in the garden of the family house at Cagnes in the south of France. That feeling still pervades the house, the studio and the profusion of olive trees that now make up one of the most natural and authentic museums ever established to honor a painter.

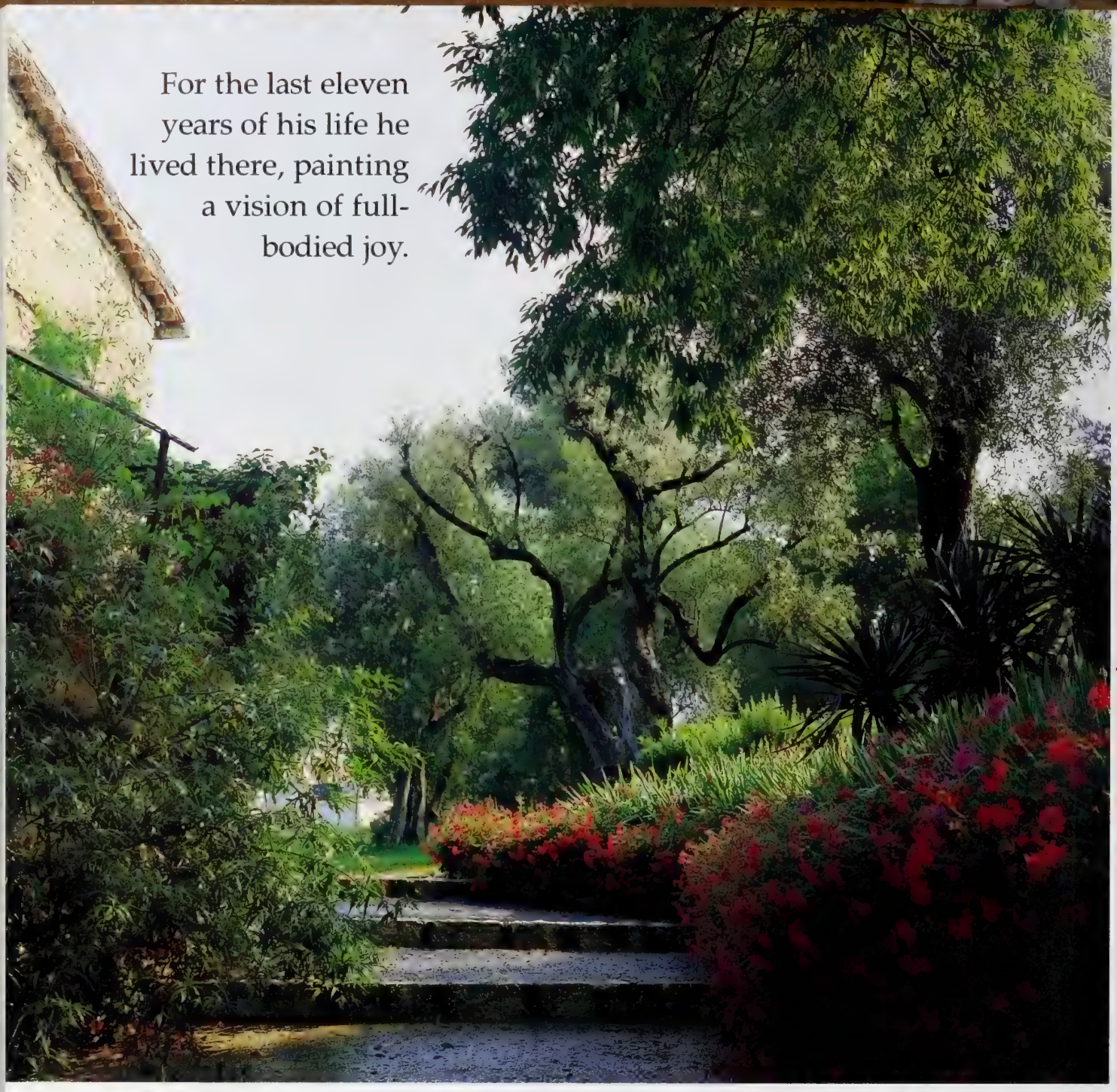
Renoir had been looking for some time for a place suitable for "roasting his rheumatism in the sun" before he settled on this hilltop village overlooking the Mediterranean between Nice and Antibes. Cagnes, when Renoir first came across it at the turn of the century, lived principally off fishing and flowers, as well as the occasional tourist attracted by the blossom-scented mildness of its winters.

Having escaped down there from the wintry north, Renoir heard that an attractive property just outside the village had come up for sale and that a developer intended to buy it and cut down its groves of ancient olive trees. To save them, the painter bought the land himself; then he built a house on it for himself and his family. For the last eleven years of his life, from 1908 to 1919, he lived there, battling against the arthritis that crippled him and painting a vision of full-bodied joy that belied the sufferings of his old age.

Little has changed at Les Collettes, as Renoir's

INSET, ABOVE RIGHT: A Renoir sculpture of his wife, Aline. INSET RIGHT: A bust of Renoir shows the ravages of pain. "An impossible face," Aristide Maillol said of the difficulty of sculpting Renoir.





For the last eleven years of his life he lived there, painting a vision of full-bodied joy.

A terraced walkway is lined with ivy geraniums and German irises. Spanish dagger, a species of Yucca, clusters at the base of a tomato tree, right. Renoir produced between 700 and 800 artworks at Les Collettes, many of them painted in the garden, which remains much as it was in his day.

property at Cagnes is called. The house, with its simple, comfortable furniture, is very much as the painter last saw it, seventy-one years ago. The sense of a tranquil domestic routine, where the artist's work predominated, still holds, though nowadays the paintings are displayed with more ostentation than the resolutely modest Renoir might have permitted. The painter's studio has been carefully maintained to appear as it did when he worked there; his wheelchair remains as a reminder of the daily struggle that he endured to record his undiminished love of life. Outside, the huge, gnarled olive trees—which take on the dignity of ancient heroes in Renoir's scenes—speak of a continuity unbroken since the painter, his wife, three sons, servants and models followed a daily round as far from the last extravagances of the Belle Epoque as from the first stirrings of World War I.

The fact that Jacques Renoir, a great-grandson of the famous painter (and himself a filmmaker, like his great-uncle Jean) should be involved in ensuring that the museum becomes more widely



The weathered, time-mellowed farmhouse, one of Renoir's favorite subjects, is framed by branches of a lime tree. A tomato tree, left, presses close to the walls, and ivy geraniums spill over a fieldstone coping at right. The artist was devoted to his garden, preferring to let the plants grow wild.

known is living proof of that continuity. Sitting in the shade of one of the garden's huge olive trees, he conjures up the past with the ease of someone recalling his childhood. "If it hadn't been for these olive trees, none of this would have happened," he points out. "Some people say they were planted by the Romans, which would make them almost two thousand years old. I am not so sure about that. But there's no doubt they've been here for a good five hundred years.

"Renoir himself adored these gardens. He had a small studio built out here so that he could paint outside as much as he wanted, protected from the wind or the sun. The ramshackle studio is still standing, amazingly; he did literally hundreds of canvases there. He was always at it, putting the final touches to a rose here or a model there. The two things were totally connected in his mind. He constantly studied the colors of roses to get the exact flesh tints he wanted for his female figures. He employed a gardener and made sure that some part of the garden was always in flower. The gardener

and a friend used to carry him to whichever flower bed he wanted to paint from, or he'd have a particular flower brought to him in the studio. The whole property was more overgrown in those days, with orange trees and a wider variety of plants.

"The old farmhouse that was here when Renoir bought the property is still standing," Jacques Renoir continues. "We're going to restore it as soon as we can, but very simply, because we want to keep things as down-to-earth as they were in Renoir's day. One thing that has always struck me is how important models were to Renoir's whole existence here. He needed them the way he needed these flowers. There's no doubt he was very close to some of them—partly because his wife, Aline, was rather too simple a woman for him, although she cooked very well, and he certainly loved that.

"But some of the models—like Gabrielle, whom he painted so often—became members of the family. Gabrielle was a real second mother to Renoir's children, and one of the reasons Jean Renoir went to America was that Gabrielle married an American painter, Conrad Slade, and later settled in Beverly Hills. Twenty years ago, there were four old ladies living in Cagnes who had all modeled for Renoir. It was considered a rather scandalous thing to model for painters in those days, and I remember another old lady telling me that her father had forbidden her to pose for M. Renoir—and that she had regretted it for the rest of her life!"

A handful of carefully chosen friends and supporters were allowed into the painter's Garden of Eden. The influential dealer Durand-Ruel, who made the Impressionists' fortunes by exhibiting their work in New York, was a regular visitor, as were the younger painters Matisse and Bonnard.

Today the garden is as present inside the house at Les Collettes as outside, since two of the best paintings hanging there memorably convey the idyllic surroundings. In those two canvases, Renoir so heightens the luminosity on each fragment of leaf, bark and soil that the eye first recoils as if from a burst of real sunlight. Vibrancy is all: A sense of cosmic energy runs through each element of a garden that, unlike Monet's, was allowed to grow naturally wild. The naturalness that for Renoir underlay all that was good in nature, as in art, was neatly summed up in an exchange with his gardener, who wanted to pull up the weeds on the paths. "Weeds?" Renoir demanded. "What weeds?" It is clear that for the master of Les Collettes, weeds were an integral part of the nature he loved and celebrated. □



ABOVE: The gnarled olive trees shading and sheltering the farmhouse are part of the original orchard of 145 trees, and were ancient when Renoir bought the property. Les Collettes is now open to the public.



RIGHT: Renoir's *Venus Victorious* (1914) stands at the entrance of Les Collettes. "I don't understand much about that art," Renoir wrote, "but I made fast progress . . . by working hard at it."

ABOVE: Angel's trumpet lends a tropical air to the garden Renoir loved to paint. The artist, says his great-grandson Jacques Renoir, "used to be carried in an armchair to the garden, where he could paint the olive trees, flowers and roses."



A handful of carefully chosen friends were allowed into Renoir's Garden of Eden.

Following the family tradition of prominence in the arts, Jacques Renoir (left, with his wife, Anne, in the garden) is a noted filmmaker.



A New England Natatorium

Rustic Poolhouse Addition to a New Hampshire Farmhouse

TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY NORMAN MCGRATH





In the vernacular of New England's connected farm buildings, architect Jon Evans added a barnlike poolhouse to a 1770s Cape-style farmhouse. "The setting is ideal—among the fields and woodlands of southern New Hampshire," he says. OPPOSITE ABOVE: From the field, the original house appears to the left, and the connecting structures and poolhouse are to the right.

OPPOSITE: On the west side, the poolhouse has a red-painted lap-lane extension, left, and shingled extensions, right, for a guest suite and storage. "The clapboard gable end, rough-sawn vertical boards and shingle roof—all cedar—are left to weather naturally," says Evans. ABOVE: The window bay faces a pergola of cedar logs and an old stone wall around the garden.

THE STORY BEHIND the design of the New Hampshire poolhouse sounds like a plot line for a Hollywood movie. A young architect returns to New York to build his career. He designs eye-catching high-tech shops and showrooms for a trendsetting retailer and soon is running his own office with a half dozen designers. Then one day he receives a commission to design an addition to a New England farmhouse. High tech won't do in the New Hampshire setting. The client wants a new structure to fit in with the other buildings in the surrounding New England region. She also has multiple sclerosis and will spend a lot of time exercising in the new wing, in which she wants to enclose an indoor swimming pool. The architect, who once embraced mesh and metal for shops and showrooms, now discovers timber framing used for barns. He is soon immersed in the design and construction of this indigenous type of building—so immersed, in fact, that he decides to leave the world of minimalist-industrial showrooms and shops behind. He transplants himself to the New England countryside, where he decides to set up his architectural practice.

The architect is Jon Evans, who discovered that designing a natatorium, as he calls it, would change his life. His client, a woman who has been heavily involved in educational, community and philanthropic work, had had to modify her life quite a bit after developing the disease. She became less eager to leave the New Hampshire farmlands. "Since she doesn't travel much anymore, the house had to give her the variety she missed," Evans explains. "Instead of going to St. Barts occasionally, now she has the indoor pool, where she can swim several times a





PRECEDING PAGES: A 25-foot square pool with lap lane fills the poolhouse. "Wooden pegs emphasize the joinery of the mortise-and-tenon timber frame construction," explains Evans. "It's an age-old craft. No nails or metal fasteners are used."

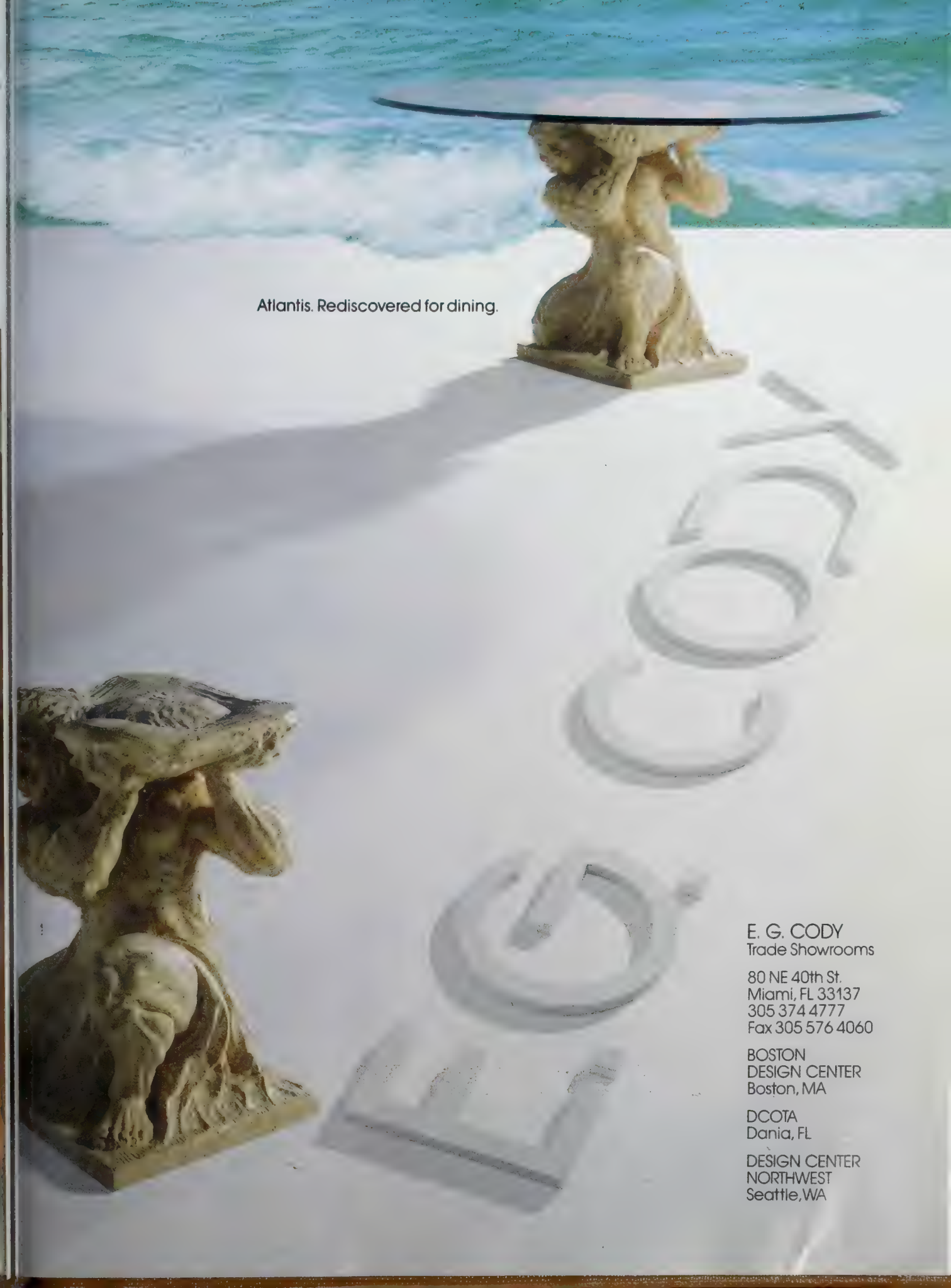
BELOW: "The equally spaced trusses have diagonal bracing," says Evans, "and on the walls, rough plasterlike surface infills the areas between the timber frame." The window bay, right, creates a small area that looks out to the vegetable garden.

day as part of her therapy." But the pool would serve more functions than the purely therapeutic. Since the client entertains friends and acquaintances frequently in the close-knit New England college town, she also wanted the poolhouse to be able to handle extra visitors for parties and informal social gatherings. Thus ample natural light, comfortable sitting areas adjoining the pool, and easy access to the outdoors all became part of her requirements.

The client and the architect felt the new structure should resemble a barn, preferably an old one that had been converted. The pool itself is twenty-five feet square, with a thirty-foot lap lane on one side to

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James and Marilyn Marinaccio's Hudson River Valley Retreat
continued from page 113

were going to keep it all very sparse—we loved the look—but then we proceeded to fill every corner. We can't resist things." Most of the art that the Marinaccios live with in the country is art they have collected abroad other than in Japan—nineteenth-century English farmyard paintings (chickens, horses, dogs) and Victorian pictures (English flowers, Scottish trout)—but some of it was acquired right in the Hudson River valley. "The colors in this house are all in the paintings—in the art and in the fabrics," Marilyn says, adding that certain shades of red and green go especially well with cedar.

In front of the icehouse, on the pond, is the stone boathouse, which was a derelict specter bereft of roof before the Marinaccios happened along. Today it is home to fishing gear and a handmade Indian canoe, of which it is safe to say you won't ever catch Jim and Marilyn with their feet dangling over the edge. "One day, around the time we started building, we took the boat out exploring on the pond," Jim recounts. "We were canoeing away when we saw an enormous rock sticking out of the water—I mean, the size of a coffee table. We thought, 'We haven't noticed this before.' So we rowed over to the other side of it and looked down to the bottom. And a foot under the surface are these giant feet coming out of the giant rock. Which immediately submerges. Like a submarine. What it was, of course, was a gigantic snapping turtle."

Just to the right of the icehouse is the original stone-and-wood pump house. Now the Marinaccios' guesthouse, it consists of a big bedroom-cum-loft with fir flooring, a cedar ceiling and great staring windows salvaged from the old greenhouse.

Guests can also spend the night on a tucked-away futon in a Japanese-style building that sits—a marvel of self-effacement, given the multiple uses to which it is put—behind the icehouse on top of a hill overlooking waterfall, stream and pond. "It's like deluxe camping," Marilyn says, "with the shoji doors open, and the screens to keep out the nasties. Our guests rave about the romanticism of it all. Believe me, it's done a lot for marriages." The teahouse is used for occasional dining as well; there's a small kitchen where Marilyn does *shabu-shabu*—one-pot cooking. And it also—thanks to a tub sunk beneath a trapdoor hidden by a cobalt-blue nineteenth-century Japanese carpet—converts into a *furo*, or bathhouse. The tub channels soft, filtered, heated lake water and, Marilyn blushes, "can hold four people."

Jim worked out the design for the teahouse himself, on one of those long flights to Japan. "I had the wood for it forested and milled in Japan—most of it is cedar—and brought over in containers. We built it in the traditional Japanese style, in which the posts and beams and corners are jointed together." If the teahouse is all joints and angles, the garden behind it is all grasses and stones—large, flat stepping-stones that Jim retrieved from the deep parts of the streams. An ancient Japanese hand-washing bowl nestles in blue grasses under a linden tree; nearby, under a young black walnut, a pair of seventeenth-century life-size stone lions from Japan sit on silent haunches.

"Our Zen retreat. It's wonderful at sunset, the ultimate quiet spot."

To the right of the icehouse, on the foundation of the old stone sawmill, Jim built a gazebo, also of Japanese cedar. "Our Zen retreat," Marilyn confides. "It's wonderful at sunset with the sun filtered low through the leaves. It's the ultimate quiet spot."

By now unstoppable, Jim built stables and paddocks in the original cedar-and-bluestone style of the other buildings, then went on to clear a trail all around the ponds. In addition to three horses, the Marinaccios keep nine bantam chickens, three cats that live wild ("Their base is the garage," Jim says) and one Maltese dog ("They're bred for sitting on cushions and looking delightful," Marilyn says). In the wildlife department, there are the usual Hudson River valley suspects: fox, coyote, deer, raccoon, possum and woodchuck. The waterfowl department, however, has yielded some surprises—the couple had seen their fair share of blue herons fishing in the shallows or foraging under a huge fallen oak on the property, but Marilyn Marinaccio will never forget the day she stopped short, wonderstruck, as a rare *green* heron flew into fine-feathered focus. "It came two days in a row," she recalls. "My ornithologist insists I must have been drinking."

As if all the building and rebuilding weren't enough for him, one daredevil day Jim decided to take a crack at mending nature—he restored the big waterfall. "It was a local event," Marilyn declares. "First he winched open the steel door on the bottom of the dam to empty the pond—it hadn't been opened since 1880! And then he hoisted all these hand-cut blue stones—which had fallen from the waterfall above—hoisted them out of the riverbed back up to the top of the dam with block and tackle and scaffolding that he and Frank Ljuditch, our wonderful resident carpenter, had erected themselves, right there in the riverbed. One of the stones Jim saved had a mysterious compass rose chiseled into it, showing true north. That was really quite a find, and he made it the headstone on the dam."

All together, the Marinaccios spent five years clearing their land. When they were done, they added a polite, in fact characteristically civilized, touch: walkways of old brick. "Jim designed them to follow the edge of the pond," explains Marilyn. "To undulate timelessly, rather like the Yellow Brick Road." □

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Thierry de Beaucé's Tower at St.-Loup-de-Naud
continued from page 117

infinite care, fearing that he might destroy the house's delicate charm. "The last thing I wanted to do," de Beaucé says, "was unsettle the shades of all those vanished people who had left traces of themselves in it."

Over the years, La Tour was used for various purposes, at times serving as a barracks, but with one or two exceptions it was not a residence. After the turn of the century, on the advice of Marcel Proust, the princess de Polignac (née Winnaretta Singer) purchased the place; although she gave an occasional concert on the premises, the princess never actually lived in La Tour. All the same, the architecture and lush surroundings of St.-Loup attracted some of the most accomplished musicians and personalities of the period.

What one might call the renaissance of St.-Loup began in earnest with the arrival of Violet Trefusis, a fascinating, turbulent character who was given La Tour by her friend the princess de Polignac. As the daughter of Alice Edmonstone and George Keppel, third son of the seventh Lord Albemarle, Violet spent her childhood "in the shadow of royalty, amid an atmosphere of mystery and doubt." Violet was sure that she was the natural child of Edward VII; and this unshakable conviction was to cloak her entire life with an aura of high romance.

Violet came to live in France in the 1920s, after her passionate love affair with the novelist Vita Sackville-West, wife of Harold Nicolson and friend of Virginia Woolf. During her tenancy, La Tour was constantly filled with musicians (Georges Auric, Arthur Rubinstein, Francis Poulenc), along with writers and politicians of the first rank (Violet always had a special weakness for politicians). The extraordinary visitors' book at La Tour bears witness to the passage of personalities as various as Christian Dior, Cecil Beaton, Duff and Diana Cooper, Randolph Churchill, the duke and duchess of Windsor, the princess of Denmark, François Mauriac and even Françoise Sagan in the first flush of notoriety. Faint traces of frescoes that were painted by Bébé Bérard and Philippe Jullian are still to be discerned on some of the walls.

Thus Violet Trefusis—the author of *Sortie de Secours* (*Emergency Exit*), *Tandem* and *Broderie Anglaise*—kept herself constantly surrounded with famous, clever and beautiful people, and they in turn were enchanted by her eccentric view of the world and her perpetual warfare against all forms of stuffiness.

The fourteenth of July was always a red-letter day at St.-Loup; Violet would invite the entire village to dance at La Tour, and on those evenings it seemed that nothing else in Europe, not even the ominous events occurring in Hitler's Germany, mattered so much as the fantasy she had created around herself.

She added a corridor connecting the tower to the house, with different-colored bedrooms, each having its own bath. One can almost see her reflection in the broad Venetian mirror, searching restlessly for the happiness that seems forever to have eluded her.

"St.-Loup calls you, plucks at your sleeve, detains you," she wrote. "And yet the soul of the house is completely farouche and impenetrable." Violet's friend Charles de Noailles devised a garden with clipped box hedges leading down to a pool surrounded with yews, thereby imposing Italianate order on a landscape whose natural bent was toward romantic chaos.

"La Tour is a place of contemplation, pure and simple," says de Beaucé.

Inside La Tour, there is no perceptible decorative scheme. "All I had was a motley collection of furniture, picked up on my travels," says de Beaucé. "I tried to juxtapose them in more or less improbable ways; at the same time I gave warmth to the bigger rooms with bright carpets. Otherwise, I simply attempted to preserve the atmosphere.

"I don't want La Tour to be a château, or anything else in particular. I'm happy that it should simply be unique, free of hereditary baggage, family conventions and all the rest. When I arrived I was thankful I didn't have to step into somebody's shoes or take on the slightest weight of tradition. When I'm lurking behind these thick walls, the only obligation I feel is that of perpetuating the unseen spirit of the place. I feel that this house belongs to another world, a world of art and literature: There aren't many places in France to compare with it—I mean truly international places that have witnessed such extraordinary meetings of extraordinary minds."

Virginia Woolf, Karen Blixen, Colette, Somerset Maugham, Paul Morand—the list of former guests at La Tour seems as endless as it is eclectic. Nancy Mitford, who painted a cruel portrait of Trefusis in her *Love in a Cold Climate*, came in the later years, as did François Mitterrand, a loyal friend who deeply respected Violet's humanity, her culture and "the fact she lived her life to the hilt."

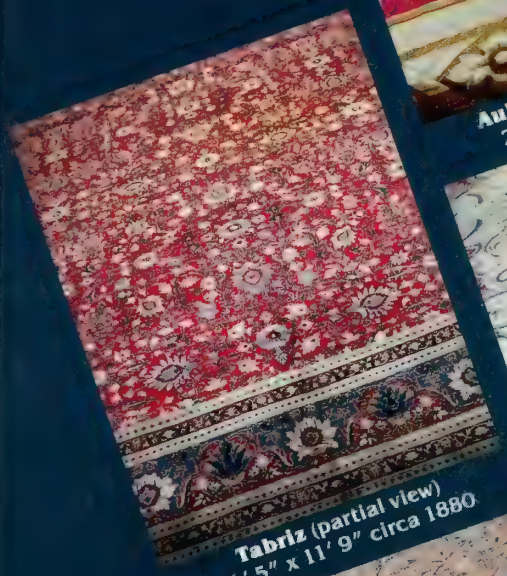
These days Thierry de Beaucé rarely has time for extended stays at St.-Loup, where he previously spent all his time writing. "I travel a lot, and I'm fascinated by my work, which directly involves me in the current Eastern European situation," he says. "Nevertheless, I keep the house very much open, and I often arrive in the middle of the night, just to spend a few hours or days here, either on my own or with friends. I like to know the place is always waiting for me if I need it.

"At long last, I've just finished collecting all my books in a single library. Maybe one day I'll settle down among them and get to writing

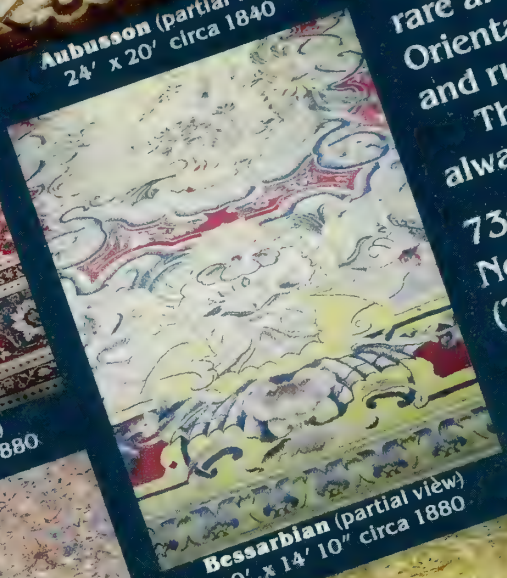
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Aubusson (partial view)
24′ x 20′ circa 1840



Tabriz (partial view)
14′ 5″ x 11′ 9″ circa 1880



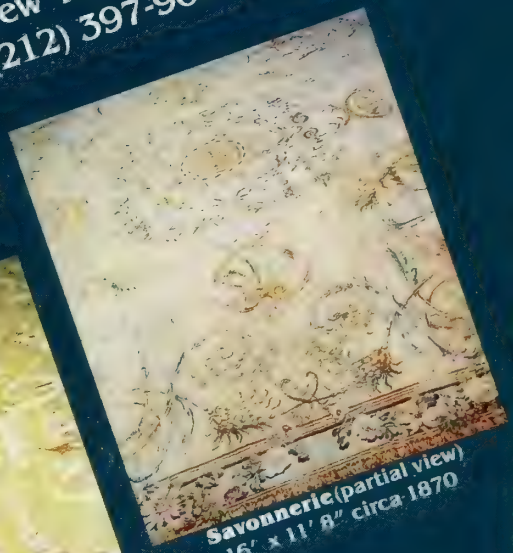
Bessarbian (partial view)
20′ x 14′ 10″ circa 1880



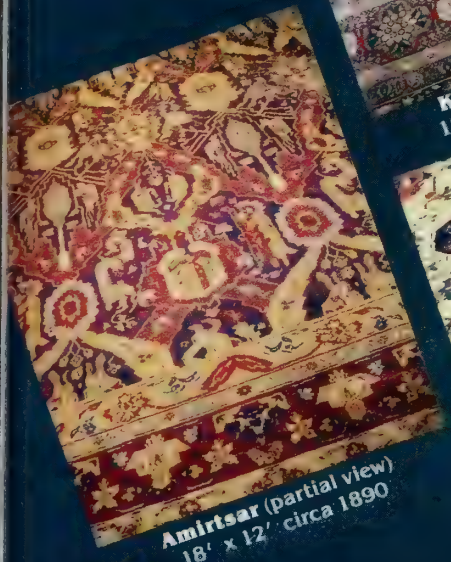
Kashan (partial view)
18′ 6″ x 12′ circa 1900



Oushak (partial view)
16′ 4″ x 14′ 3″ circa 1840



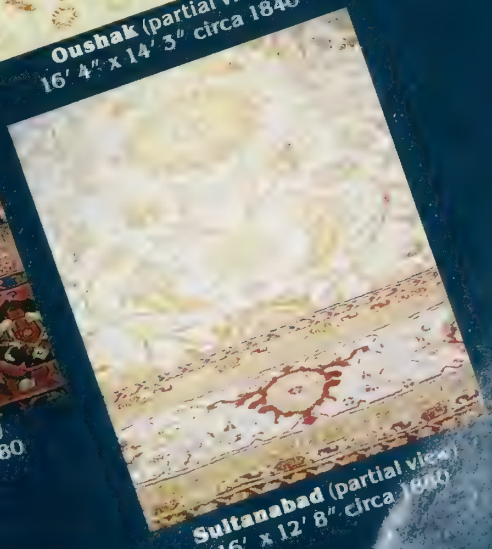
Savonnerie (partial view)
16′ x 11′ 8″ circa 1870



Amirtsar (partial view)
18′ x 12′ circa 1890



Serapi (partial view)
14′ x 9′ 10″ circa 1880



Sultanabad (partial view)
16′ x 12′ 8″ circa 1910

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Thierry de Beaucé's Tower at St.-Loup
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again," says de Beaucé, who has recently begun holding a series of concerts that feature classical music ensembles, with profits going toward restoring the church. "Next season I plan to concentrate on Baroque music, and maybe have a great actor—someone like Gérard Depardieu—read one of Jacques Bossuet's sermons from the pulpit. What could be more theatrical, after all?

"My two little girls, Esther and Bérénice, have grown up in the park here at St.-Loup," de Beaucé continues. "They played under the arches of the crypt and in the kind of sunken lanes that make one think of Alice setting off in pursuit of the White Rabbit. In short, they took possession of the tower, leaving their mark on it as no children seem ever to have done before. They moved about in their own dream world, unencumbered by history, free to found their own special dynasty of poetry. There was, it's true, a certain Commander de Villegaignon, who lived here as a baby and who later established the first settlement in the bay of Rio de Janeiro; but since his time there'd been neither sight nor sound of a child in the house, until my girls."

When Violet died, it fell to the duke of Harcourt to scatter her ashes among the graves of the old monks, in the shade of the trees around the tower. Today, Trefusis is remembered not only as an author but as a character who was, in the words of a friend, an "unclassifiable orchid."

"My only obligation is perpetuating the unseen spirit of the place."

For his part, Thierry de Beaucé loves the unclassifiable house in which Violet once lived, and maintains carefully cordial relations with those who loved it before him, whose shades—make no mistake about it—linger still. □

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Designing to Suit a Spirited Collection
continued from page 127

is a weathervane of sheet iron depicting a bull. Almost surreal with its heavy body, small head and short, slender legs, the bull, he says, has "the weathered, pitted look that you dream of in great early iron." A dealer friend had just gotten it the day the collectors dropped by, and they purchased it on the spot, along with a photograph of the weathervane askew on the eastern Pennsylvania barn for which it was made.

One of Charles Bolton's favorite places in the house is a bedroom he furnished with late-eighteenth-century painted furniture. "The room is about textures," he says. "The furniture is all soft wood with the original reddish paint; the draperies were made from eighteenth-century homespun linen sheets—it took two years to find enough sheets for them—and the quilt on the bed is New England trapunto work, circa 1830."

Both clients and Bolton are fond of a recent addition that shows their whimsical side as well as their deep seriousness about the collection: a whirligig that features three-inch-tall feathered warriors, painted red, interacting on a series of crossbars and a wheel with all the fervor of a tribe celebrating an ancestral rite as imagined by Rube Goldberg. The piece was made by a laborer on the Ohio riverboats in the 1930s or 1940s.

The living room, with its rotating collection, has the atmosphere of a "friendly museum."

As to what's next on the couple's collecting horizon, the husband allows that he would like to do a room all in Ming furnishings—"the most sophisticated furniture you can find," he says, "shockingly plain and supremely simple, like the finest Chinese porcelains. It's the complement to the pull I feel toward the flamboyance and eccentricity of folk art." □



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HUDSON RIVER CARRIAGE HOUSE

Renewing Charles A. Platt's Historic Design in New York State

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carriage house, she explains, "My overall objective was to follow the original spirit of the architecture, but not slavishly. I wanted the completed whole to seem as if it had been cared for continuously since its first days."

Actually, the house had fallen into disrepair from the time that John Jay Chapman died in the early 1930s to when the owner first saw it in 1982. Some unfortunate alterations to the carriage house had to be undone, where spaces, once used by horses, had been divided into small apartments. Plasterboard and wallpaper covered most surfaces. They were soon removed, and the beaded boarding refinished in some areas, with new stucco applied to walls in others. The ceiling of the living room was ripped out to reveal the original wood beams and joists of the roof, and ceilings and floors almost everywhere were painted a buttery white.

As part of her agenda, the new owner also decided that the general look and color scheme of the house should be changed from winter to summer. During the warm months, pale cream slipcovers, bedspreads and pillow covers are set off by dark green and bright marigold colors. At this time, too, the fireplace in the living room is completely hidden from view by a seventeenth-century-style canvas painted to simulate the more labor-intensive millefleur tapestries of the Middle Ages. Because of four floor-to-ceiling French doors, the room, added on as a kitchen for grooms and stable hands some years ago, now has the airiness and light of a garden pavilion. It is often referred to by the owner as the orangery.

In the winter, darker and richer colors take over, such as crimson, brassy gold and a fawn hue that approximates the color of the deer that come to graze on the property. Then, too, the unique nineteenth-century iron fireplace in the living room is unmasked. Two Dutch seventeenth-century paintings, depicting autumn and winter themes, are hung over the fireplace to reinforce the seasonal mood, which is further enhanced by the Beshir rug and slipcovers of corduroy and old linen velvet.

In both seasons, throughout the house's two floors, one's eye is constantly riveted to the odd antique such as the seventeenth-century armoires and chests from England, France, Denmark and Flanders. "The furnishings are the sort one would hope to find piled high in the lofts of old outbuildings," the owner says. "These are the kind of objects that were exiled to storage when elegant eighteenth-century themes captured fashionable tastes." The abundance of iron pieces, such as the étagères that were once staircases, used as tables in the living room, are noticeable as well. "Iron indeed has been a focus for my collecting," the owner says. "After years of being hauled about, most of the pieces have found their place in the carriage house."

"Guesthouses offer the opportunity for experiment—for odd rather than classic furnishings, for color that is dramatic or extreme, for whimsical accents."

The appropriateness of the entire setting proves the owner to be a very knowledgeable designer. But her work is not over yet, for she must complete the renovation, remodeling and decoration of the main house. Charles A. Platt, trained only as an artist, not an architect or landscape designer, succeeded on the basis of his own instincts and lessons learned from those who had gone before him. It looks as if this owner-designer has wisely chosen that path as well. □

LOOKING HOMEWARD

Return to a Classic Indiana House

continued from page 169

for pot cheese." He was attracted to them as a complement to the strawberry-shaped cream and sugar set that belonged to his grandmother.

In the airy family room, the majority of the baskets hanging from the ceiling were made by Cottrell or his mother. Others are Appalachian.

The house, designed to take advantage of the seasons, is based around fireplaces in the winter and on the screened-in porches during the steamy summer. "Most of the living in the hot months is done on the porch. In the Midwest, visitors come to the house through the screened-in porch, as though they know you wouldn't be in the main part of the house." Cottrell points out that the chairs around the dining table on the patio are made by the local Amish, with the added character that all the seats are at different heights.

In the airy family room, the majority of the baskets hanging from the ceiling were made by Cottrell or his mother.

The designer finds himself in Indiana every six weeks these days. "I don't live in Los Angeles, I work there," he says. "I *live* in Indiana. Attica is one of the most beautiful towns you could imagine." It is joining New Harmony and Connor's Prairie as a preserved historic community in Indiana. "Attica has some of the best examples of architecture that has been neglected, but not ruined through remodeling," he adds.

Throughout his career, Cottrell has designed his Los Angeles residences as an extension of his business, as interiors to be sold. The Indiana house means more to him. "It will never be sold," he states. Through his foundation, it will survive, Cottrell's legacy to his hometown. □

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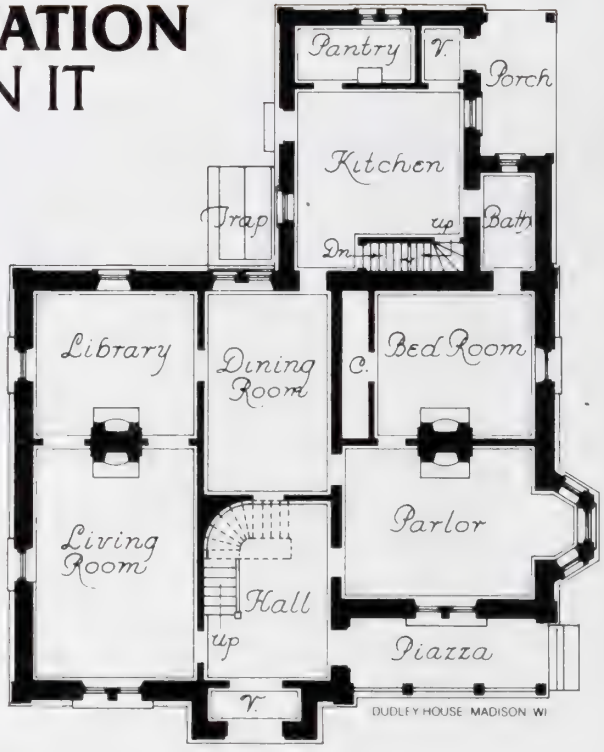
Patterns shown, clockwise from top: Basket, Mariposa, Black Pearl

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French-Canadian Furniture
continued from page 191

now have a curved cornice in the William and Mary style. The door panels on a buffet might be carved with stylized linen folds, a medieval motif common to country French furniture, but the scalloped corners now often displayed reeding in the manner espoused by the English Neoclassicist Robert Adam. These borrowings also took more practical form. The French-Canadian beggar's bed, which converted to a chestlike bench by day, was merely an Irish settle bed—renamed and with French turnings in the balusters of the seat back.

English rule over the French Canadians was generally benign. But the influx of new styles and the enforced separation from the mother country, which continued through the revolutionary and Napoleonic epochs, caused the French influence to wane through the nineteenth century. With the English firmly in control of commercial life, the French Canadians nursed their grievances and regressed into subsistence agriculture. It is indicative of their utter isolation, and also of the prejudice under which they lived, that an English official could write, as early as 1840, "There seems to be no decorative taste in the people, no active spirit of improvement, no ambition beyond the mere supply of the wants of nature." And worse: "There can hardly be conceived a nationality more destitute of all that can invigorate and elevate a people. . . ."

Hence perhaps the fires that destroyed so much of the culture. Forgotten or disdained by the larger society, and schooled by the Catholic church in their own unworthiness, the French Canadians seem, like the Irish, to have sustained a paradoxical combination of strong cultural identity together with a deep-seated sense of cultural inferiority, even cultural self-loathing. It wasn't until four-fifths of their furniture had gone up in flames, and until people like Jean Palardy spoke up for what was left, that they began to realize how rich their culture had once been. □



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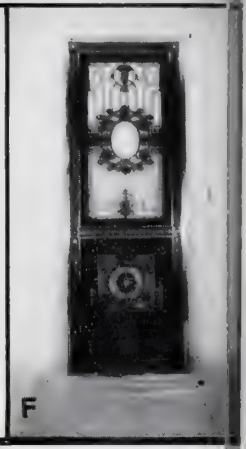

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C


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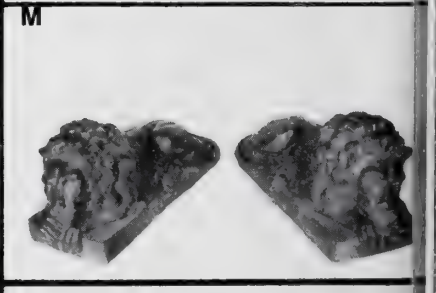
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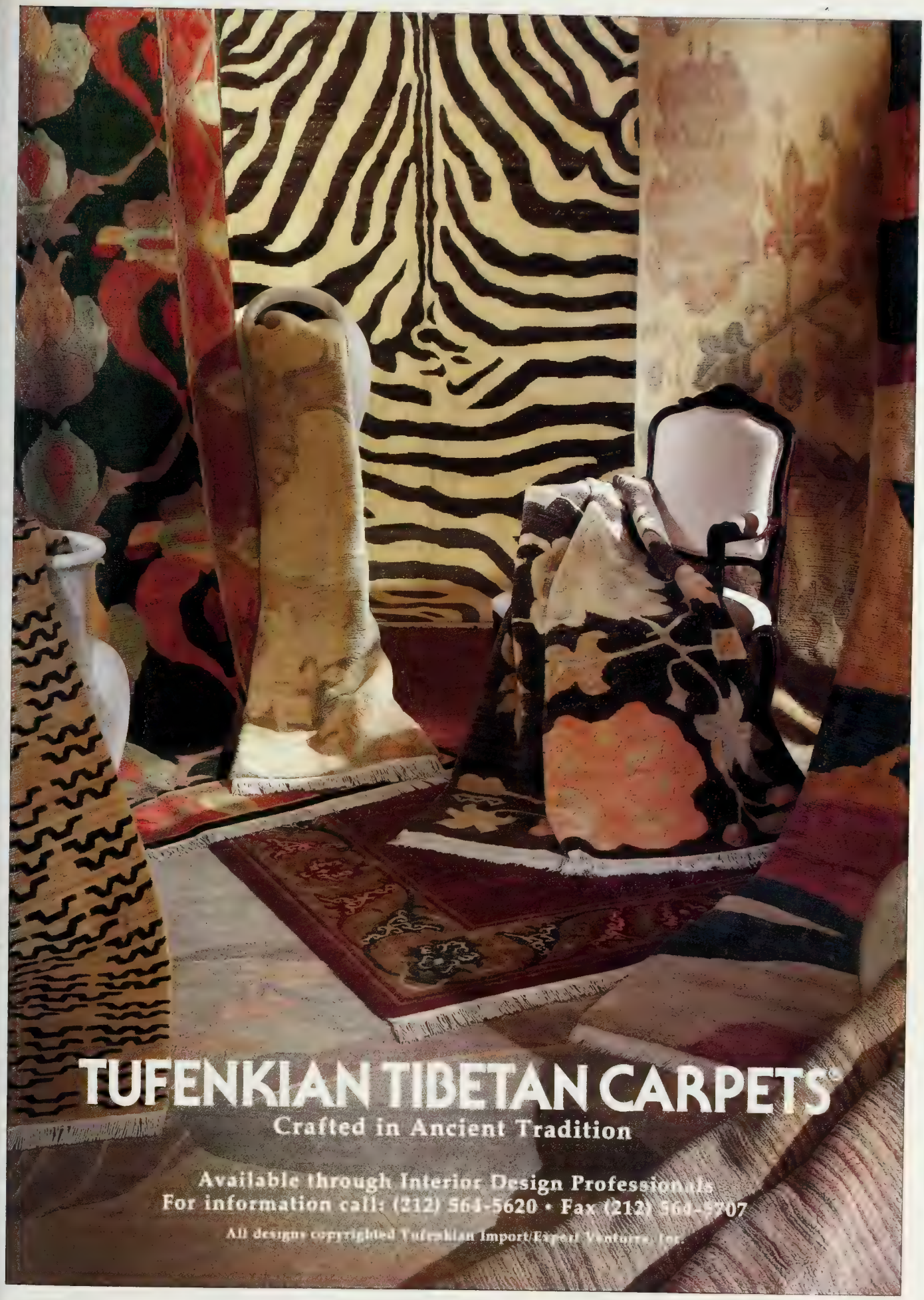

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Rustic Poolhouse Addition to a New Hampshire Farmhouse
continued from page 208

create a fifty-five-foot lap length. To accommodate the extension, Evans added a lower structure, painted red to resemble a smaller barn. The two buildings and others containing storage and a guest suite are all strung out in one alignment connecting to the main house, which is also wood and dates from circa 1775. "We wanted it to look like the traditional farmsteads that expand gradually over the years," Evans says. "This continuous architecture has been a pattern among farmers for centuries, and books in the nineteenth century advised this layout as the proper way of doing things."

All of the buildings, distinct but linked, are made with vertical cedar boards or horizontal clapboards, cedar shakes and cedar shingles. They do appear to be continuous.

In designing the largest one of the group, the barnlike poolhouse, Evans used an old-fashioned timber frame structure to create a two-and-a-half-story space. The timber frame, which allows a clear span of thirty-seven feet over the pool, has no nails or metal fastenings. Only pegs and mortise-and-tenon joints hold the intricately stepped double hammer beam and double collar ties of the wood structure together. "This is all very finely crafted," Evans points out. The actual ritual of the construction process came as a surprise to Evans, for it was very different from the slapdash methods one encounters with conventional industrialized construction. "When the construction men arrived to unload the beams and trusses, they wore white gloves with white sneakers," Evans recalls. "They didn't want to soil the timber." Each of the six trusses was assembled on the ground and hoisted into place. "This really was a latter-day barn raising," the architect adds.

The barn's timber trusses are made of extra-strong Douglas fir. In the smaller seating area, off to one side of the pool, beams are stripped cedar logs, a rustic touch to give the space its intimacy and its own identity, rather like a lean-to added to the main barn. A bay window on the other side of the square pool projects slightly into the yard. In designing the other window openings, Evans adjusted the French doors with transom windows to mimic the proportions of barn doors. "This way it seems more like an old barn that has been converted," he explains. Similarly, in detailing the cabinetry Evans sought a "perfectly imperfect" kind of crafted look: "something close to the way farmers used to build—where the boards didn't quite meet," he remarks.

The architect worked closely with the client on the furnishing and design of the interiors and the planning of the exterior grounds. The landscape in particular appealed to Evans. "The difference between architecture and landscape is so refreshing," Evans observes. "It uses the same planning principles, but it is easier to move a plant than a wall." The focus of the outdoor grounds near the barn is a "paddock" garden for vegetables (instead of animals), which is raised and surrounded by a crumbling stone wall, and a rustic pergola of cedar logs lashed with grapevines.

The whole process of designing, building and landscaping the complex had an unexpected effect on the young architect. During the course of construction, Jon Evans decided he wanted to relocate to the country, specifically to this area near the White Mountains. "It doesn't quite fit into my career pattern as it has been shaped so far," he says. "I've changed my architectural approach. And I'm specializing more in residential work now. But I found I enjoyed life in the country more and more, whereas New York seems less and less habitable. So many people I know seem to be leaving the city. It's easy with computers and fax machines." And so Evans's story and his poolhouse addition become testaments to the trend toward the "new rusticity." However one names it, it seems to be an emerging fact in modern life.□



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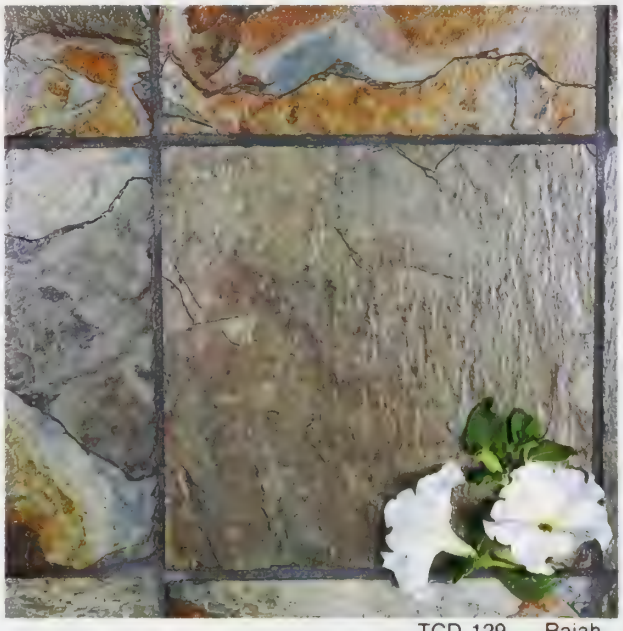
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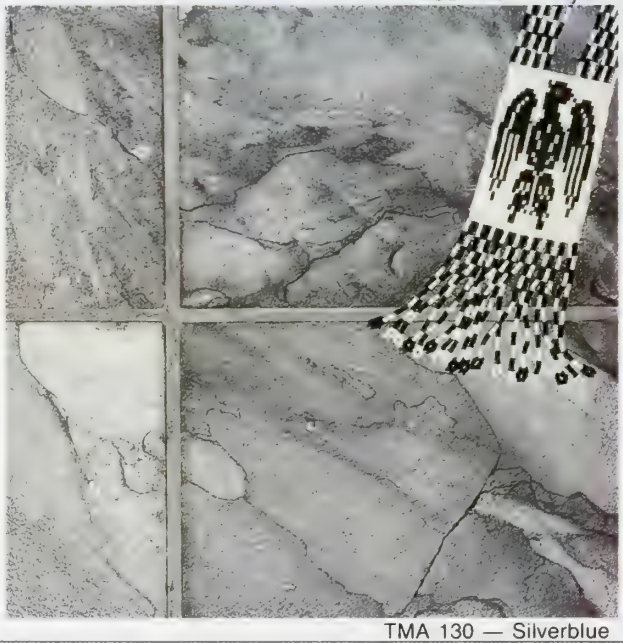
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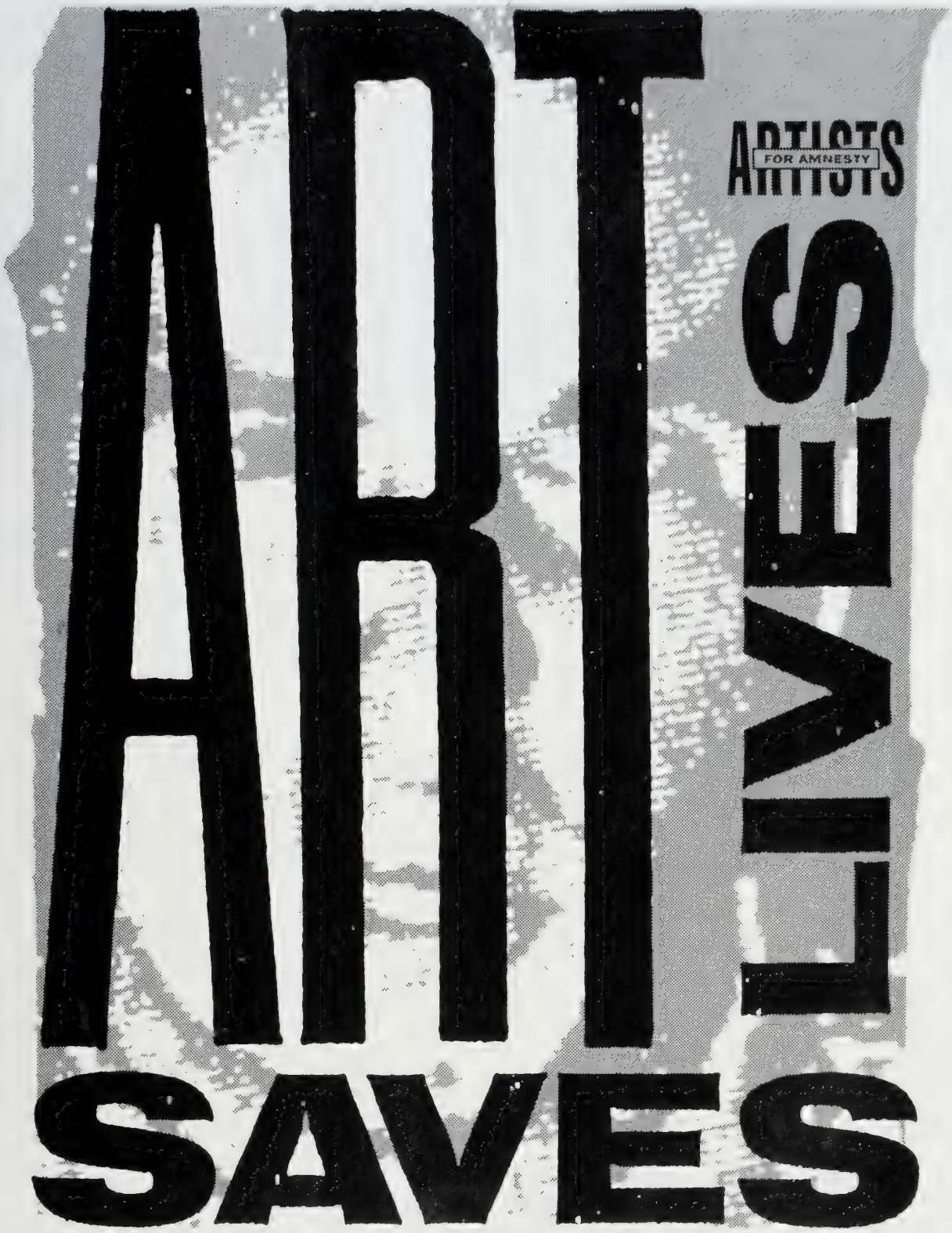
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London Galleries


SERENA BARROW



Nicholas Harris, one of London's top silver dealers, has moved his gallery to the King's Road. The new gallery has been designed around a black-and-white theme with an all-white conservatory at back where pieces can be shown in natural light. Harris, who concentrates on silver from 1870 to 1940, deals primarily in Tiffany and Gorham Aesthetic pieces, English Arts and Crafts works, and Japanese silver and other metals. Now in stock are a Tiffany mixed-metal pitcher and a silver-and-silver-gilt bowl decorated with turtles (below).



Nicholas Harris, 564 King's Rd., London SW6 2DY; 371-9711.

The **Crane Gallery** (above), which has been specializing in British and American folk art for the last ten years, has started to hold six exhibitions a year. The most recent was a series of 20th-century tapestries based on designs by such artists as Miró, Picasso and Calder, all woven in limited editions of six by Atelier Pinton Frères. In the fall, folk-art furniture, quilts and paintings will be shown. Crane Gallery, 171A Sloane St., London SW1 9QG; 235-2464.

Steeling Herself

Her new Los Angeles showroom, which opens this month, may be right down the street from where her collection of furnishings and fabrics is housed at **J. Robert Scott**, but it will be a dramatic departure for interior designer Sally Sirkin Lewis. Although "the building mimics the other two, with the same monolithic look," Lewis says, "this showroom is a new direction for me—a new focus entirely." The focus is her new line of casual furniture that comes in a combination of teak and powder-coated steel for outdoor use or limed oak inlaid with a hot-roll steel for indoors. The indoor material "is rough, not polished as my clients are used to," she says.

The line includes such designs as a teak plank-top picnic table with the unpolished steel trestles, a chaise longue and ottoman in limed oak inlaid with rough steel accompanied by soft down cushions, a set of dining chairs upholstered in reed and a wrapped leather chair with saddle stitching—"like a baseball," says Lewis. "The leather suppliers wouldn't even accept the order. They look at me as Miss Perfect." Another piece is a four-poster bed with a tester in limed oak and crude steel. J. Robert Scott, 8739 Melrose Ave., Los Angeles 90069; 213-659-4910.

Screen Scene

The highly stylized art form of the Japanese folding screen is celebrated at **Silk Road Antiques** in Hong Kong, which has a unique collection of Japanese screens from the 16th, 17th and 18th centuries. The gallery's director, Yumi Greulich, says, "Although we have a limited range of other Oriental pieces, we specialize in original Japanese screens of good quality with an authenticated background." K. Kunizuka, the proprietor of the gallery and Greulich's uncle, travels extensively throughout Japan in search of the finest examples, but the ancient capital of Kyoto and the seaside town of Kanazawa are his richest sources. One recent acquisition is a rare six-panel silk screen from the Tosa School (established in the 15th century), painted for the imperial house in Kyoto in the 19th century.

A pair of Hamamata screens are an example of a time when it was considered an enormous loss of face to the householder if a screen was used for the wrong season or occasion. The Hamamata screens, which were used during autumn, show stylized pine trees painted on a background of finely powdered gold. Examples of Boys' Day (May 5) screens with remarkably modern designs and tea-ceremony screens in silk and rice paper also grace the gallery. An added surprise is a back room that houses an impressive array of fine antique *kosode*, now known as kimonos. Silk Road Antiques, 20 Hollywood Road, Hong Kong; 525-2757.

continued on page 232



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In the Showrooms

Two grandes dames of the fabric houses, Clarence House and Brunschwig & Fils, are showing imaginative variations on traditional patterns, some of which refer to paintings and designs of other decades, and some of which are trompe-l'oeil fantasies.

At **Clarence House**, two wonderfully kinetic geometric prints are based on painting styles. *Suprematism*, designed by Clarence House art director Kazumi Yoshida, draws on Russian Suprematist art of the 1910s and 1920s. The strong right-angle shapes of the geometric design are given movement with rounded forms and a sickle-moon curve. In *Léger* (below right), the background is vertical lines in taupe shadowed with gray and black, with an imposed pattern of trapezoids, accordion pleats, angled planes and clouds. Also at Clarence House is a charming trompe l'oeil inspired by Chanel jewelry of the 1950s and called *Bimbeloterie* (below left), defined as "toys, fancy goods and novelties." Across a background of either red or black moiré, baubles, bangles and bright shiny beads of every tasseled variety loop and swirl with energetic abandon.



Brunschwig & Fils has been equally fresh and imaginative within an even more traditional framework. Richard Neas, a well-known trompe-l'oeil artist, has created a wallpaper of *faux*-bookshelves called *Bibliothèque*, which includes fictitious titles on landscape architecture, townscape painting, the Rococo style, cooking and archaeology. The company has also adapted three late-18th-century papers created by Reveillon, the 18th-century French firm, which Brunschwig found intact on the walls of an 18th-century Connecticut mansion. Murray Douglas, Brunschwig's senior vice-president, says one of the Reveillon papers has a very "Indienne" look, with palm trees and tropical seas in the Romantic mode, while the other two are Neoclassical in inspiration. The fact that the original *Indienne* design was found used with a Neoclassical border suggests to Murray Douglas the flexibility of 18th-century taste and imagination.

Finally, in its enthusiasm for sustained fantasy, Brunschwig has created a trompe-l'oeil wallpaper called *Luneville*, which shows all four walls of a fictional room. Lined with boiserie in either pale yellow or pale apple green, it is finished with Chinese ginger jars, and shelves inhabited by Lunéville, the 18th-century porcelain. Individual panels of the paper can be bought to repeat a favorite section, or the entire set of the serene 18th-century parlor can be assembled on one's own walls. As a final touch of verisimilitude, Brunschwig commissioned Richard Neas to create a maquette of the room, which is also available.

Tactile Textiles

R. C. Staff has been around for seven years now, but it's only recently that its president, Corrado Riccardi, has entered the home-design marketplace. Riccardi started in the fashion industry, importing Italian woolens into the U.S. for accessories and fabrics. Using his long-established contacts with Italian textile mills, Riccardi has expanded his New York–based operation to include textiles designed for the home, such as throws, blankets and pillows in lambswool, silk and cotton from Italy.

After admiring some paisley shawls dating from around 1850, he decided that "these should be part of the environment," says Riccardi, pointing to an Italian wool-and-silk jacquard table shawl. To a lightweight linen-and-silk jacquard, designer Nancy Thompson matched a wool-and-silk jacquard to make a reversible throw. Riccardi's designs include traditional plaids, paisleys, floral jacquards and a Navajo-inspired tapestry jacquard. "The distinction between fashion fabrics and interior fabrics is disappearing," he says. R. C. Staff, 108 W. 39th St., New York 10018; 212-944-6214.

continued on page 234

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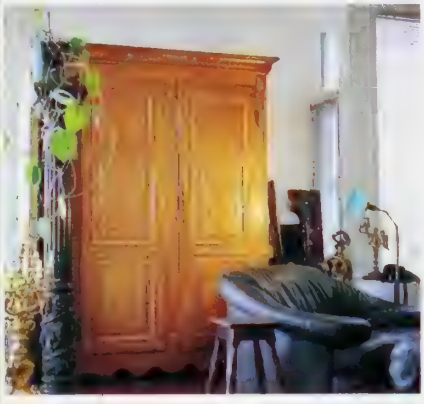
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Pigments of the Imagination

The three dealers below specialize in the remarkable and increasingly valuable French-Canadian painted furniture and antiques (see Antiques feature, p. 186).

Gérard Bourget, owner of **Les Antiquités Mucha** (below) in Quebec, has maintained his allegiance to French-Canadian country furniture for over 20 years. His collection includes armoires, glazed cabinets, washstands, benches, cradles and rocking chairs dating from the 18th and 19th centuries. Of particular interest are a red dower chest from the early 18th century and a ca. 1850 washstand painted in green with stenciled erotic drawings. "Looking at these pieces, we can glimpse into their lives," says Bourget, pointing to an 18th-century beggar's bench. "The family would leave it outside their door, and when it was cold, a passerby could sleep on it," he explains. With his partner, Gilles Lacroix, Bourget oversees another antiques shop of the same name in Montreal. Les Antiquités Mucha, 97 rue St. Paul, Quebec G1K 3V8; 418-694-0896; 1972 Notre Dame West, Montreal H3G 1M8, 514-931-0287.



Nine years ago, antiques dealer **Monique Shay** bought a farm in Litchfield County, Connecticut, remodeled its four barns and transformed them into showcases for her growing collection of French-Canadian antiques. A large part of the collection dates from the 19th century, but there are a few pieces from the 18th century. "Most are found with a lot of paint on them. We scrape a piece down to its original color or to a color that we like," explains Shay. Among a large selection of cupboards, tables and armoires are a large two-door armoire paneled in blue, red and green, dating from the early 19th century, and a cupboard from the same period with four doors painted in bright yellow and a dark forest green. Monique Shay, Hidden River Farm, 920 Main St. South, Woodbury, CT 06798; 203-263-3186.

Robert Winston is firm in his beliefs: "I'm not an elitist. I like French-Canadian antiques for their honesty, integrity and style." Winston's ever-growing enthusiasm explains the recent overflow of the **Tulip Tree Collection** into a warehouse around the corner from his original gallery. And although his collection is devoted mainly to furniture, he also carries upholstery, lamps and other accessories. Winston points to a recent acquisition: an all-wood settee dating from the early to mid-19th century with several raised and intricately carved panels and painted in a rich red. "It's a weird piece," he says. "It's so deep that it could have been used as a bed for a young person." Among other pieces are an early-19th-century *petit-armoire* painted in a dark blue; a tall buffet in deep green, dating from the late 18th century; and an early-20th-century "prison-art" hanging cabinet with intricate marquetry in three woods that echoes North American Indian motifs. In addition, Winston, a self-proclaimed "box freak," has a wide selection of small painted boxes in geometric and floral designs, as well as French-Canadian folk art, including miniature animals made of wood. Tulip Tree Collection, Route 47, Box 58, Washington Depot, CT 06794; 203-868-2802.

Pasadena's Pride

Sequestered in Pasadena are two galleries specializing in Asian art and antique furniture.

Inside the Pacific Asia Museum is the **Osborne Gallery**, whose proprietor, Robert Osborne, admits that his location is a prime one. "I like to make clients aware of the museum, but I've always been careful that customers truly like the pieces they are purchasing." Among the art and collectibles from China, Japan, Korea, India and Southeast Asia are a gilt-bronze freestanding Thai Buddha dating from the 16th to the 17th century, which was excavated from the Kampheng Phet temple in 1927–28; a 15th-century Vietnamese blue-and-white ceramic jar in a peony scroll design; and a Shiwan Buddha, signed and dated in the late 19th century. Another example of Shiwan ware is a pair of guardians (below), "lions with their tongues hanging out." From June 6 to 24, a show titled "Shiwan and Related Wares of Southern China" will be held at his gallery. Open Wednesday through Sunday, or by appointment. Osborne Gallery, Pacific Asia Museum Building, 46 N. Los Robles, Pasadena, CA 91101; 818-795-5354.

In nearby South Pasadena, Danish-born **Susanne Hollis** drew on her many years spent living in Taiwan and traveling in the Far East for the gallery that bears her name. "In Denmark, I was raised around antiques," she says. "My mother was forever buying things in the 1950s, when most everyone was discarding their antiques, preferring the modern look. And when I was in Taiwan, I recognized this same transition and took advantage of it." Her furniture collection extends from Indochina to mainland China and includes an early-19th-century two-piece hat cabinet of solid elm, whose top level is high enough to store mandarin hats. Hollis also has a large collection of Taiwanese country furniture, including cabinets, blanket chests, money chests and altar tables. One altar table, dating from the first half of the 19th century, is in black lacquer with red and gold edging, and spandrels in a dragon motif. Susanne Hollis, 1008 Mission St., South Pasadena, CA 91030; 818-441-0346.



continued on page 236

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Zell Strickland of **Zell's Decorating Services** has handled draperies for Charleston's finest houses. "A lot of times, the designer comes to me with a problem window," says Strickland. For one project, says Shadley, "We designed Roman shades throughout the house. Most people use tieback cleats, but Zell attached a cord that made the drapery work like a venetian blind. And then he hand-stitched this magnificent tassel to the cord." Zell's Decorating Services, 1761 Pittsford Circle, Charleston, SC 29412; 803-795-7151.

Levern and Gladen Harrington are upholsterers the designers have worked with for a number of years. For one client, Gillette and Shadley chose an intricate fabric that depicted classical Italian columns and other architectural motifs. "It was very tricky to match," explains Shadley, "so we worked out a detailed plan as to how Levern should fold the lines. As we were leaving, he stopped and said, 'We think it would work better this way.' His suggestion was absolutely perfect." Levern Harrington, 3610 Conch Street, Charleston, SC 29464; 803-884-2964.







"Although we are eclectic in spirit," says Chet Kellogg of **Period Antiques**, "I would have to admit to a personal leaning toward French Empire." A large collection of mirrors and clocks includes a Régence trumeau; a late-18th-century French trumeau that depicts a pastoral painting on the upper canvas; and a ca. 1840 Morbier tall case clock, whose framework is painted in *faux-bois*. Also arranged in the small shop are an early Biedermeier corner cabinet, and a Regency desk with caryatids supporting the central drawer. Period Antiques, 194 King St., Charleston, SC 29401; 803-723-2724.

Artist and blacksmith Rick Avrett established the **Ole Charleston Forge** around the city's ubiquitous gates and fences. He has now begun using his metalworking skills for another aesthetic purpose—creating free-form designs in steel for low tables, bar stools, benches, clothing racks, and other furnishings (left and right). Some of the more stylized pieces include a square low table in a grapevine motif, a console in a repeated scroll design and a chandelier with vines. Ole Charleston Forge, 970 Morrison Dr., Charleston, SC 29403; 803-723-3816. □

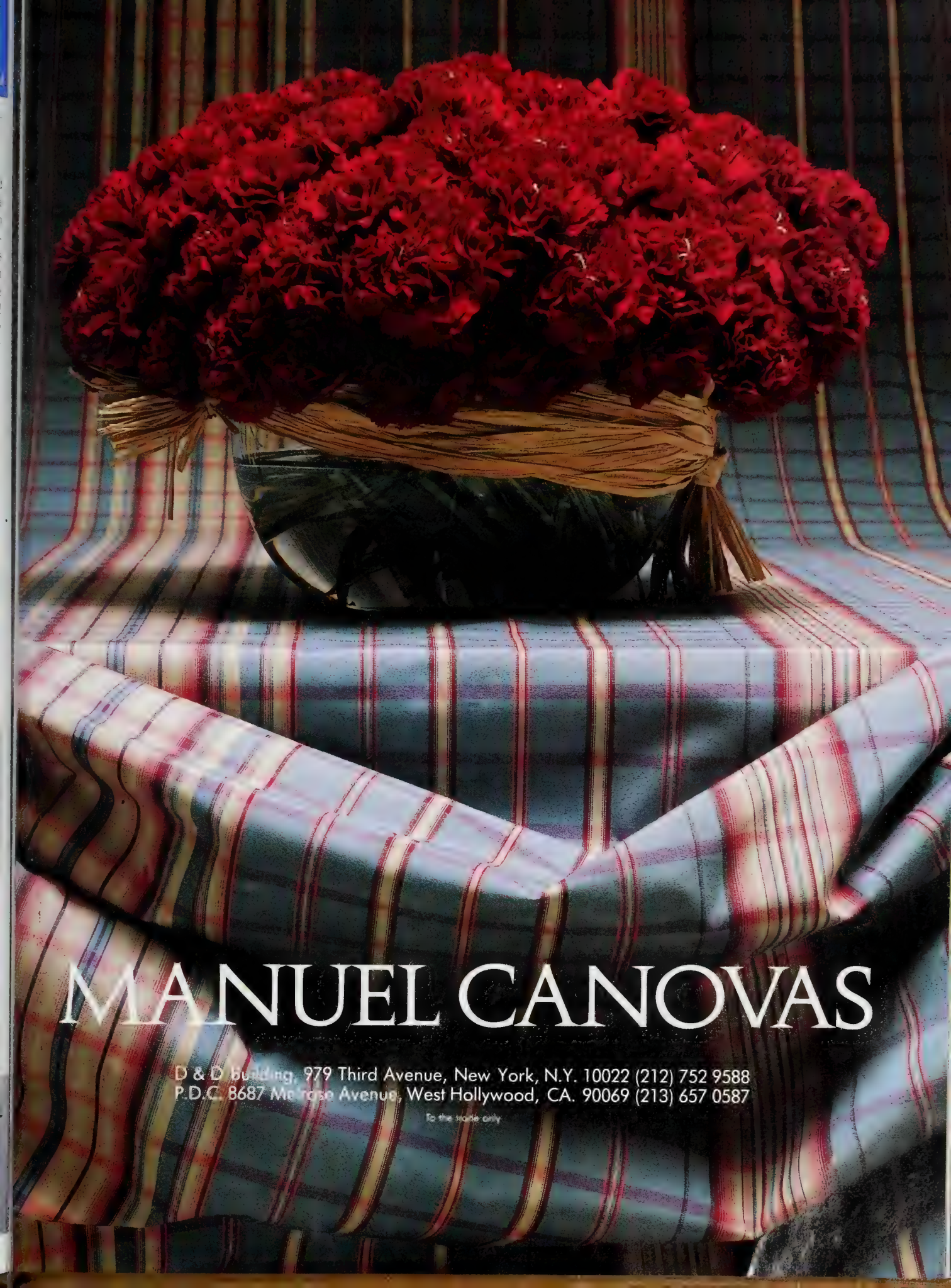


Notes from Italy

Merete Stenbock, a Danish graphic artist and furniture designer who moved to Italy in the 1970s, has come out with a line of furniture in iron, forged iron and marble (left) for both indoor and outdoor use. The furniture includes oval, round and rectangular tables with iron and marble tops and curved legs united in the center by an iron trellis surface, and chairs and armchairs that repeat the trellis or pine-cone motifs. To accompany the tables are folding chairs and benches with cushions of wool and horsehair. For inside, Stenbock has created beds, canopy beds and a range of accessories, including vase holders, which reflect the trellis and pine-cone motif of the chairs and tables, and climbing-plant holders. All the furniture is finished in sponged paint in soft tones of gray, blue or green. The furniture is available at Pot, Via della Frezza 12–14, 00186 Rome, 322-7110, and at La Compagnia dei Giardini (see below). Or contact Merete Stenbock in Rome at 684-1017.

At **Artema** (left), in Milan, dining tables are the center of attention. Tables come in a variety of woods, including olive, walnut, oak, cherry, pear, lemon and rosewood, or with alternative finishes such as *faux-marbre* and lacquer. Hall tables, matching trays, lamps, boxes and chairs are also available. Artema, Via Bazzoni 14, 20123 Milan; 498-5239.

The creation of a group of young landscape architects, **La Compagnia dei Giardini** is a haven in Milan for garden furniture and tools, fountains, urns, pots and stone fragments. Although the designers concentrate on the functional aspects of the garden, they also cater to its more aesthetic pleasures, such as lighting, sound effects and even perfumes. Books, drawings and prints are available, as well as courses on garden planning and design. La Compagnia dei Giardini, Via San Maurillo 4, 20123 Milan; 720-21977.


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Monique Shay Antiques
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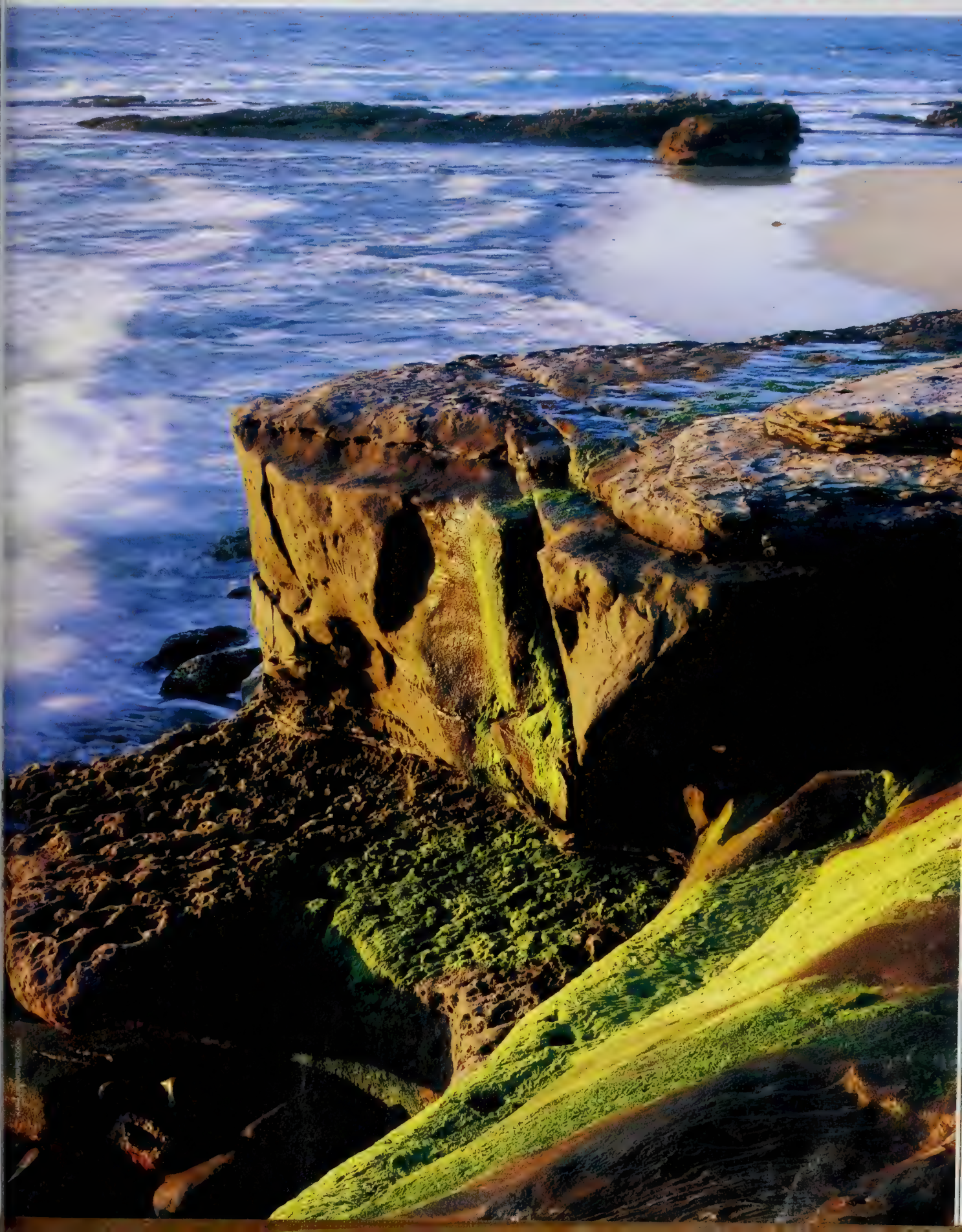
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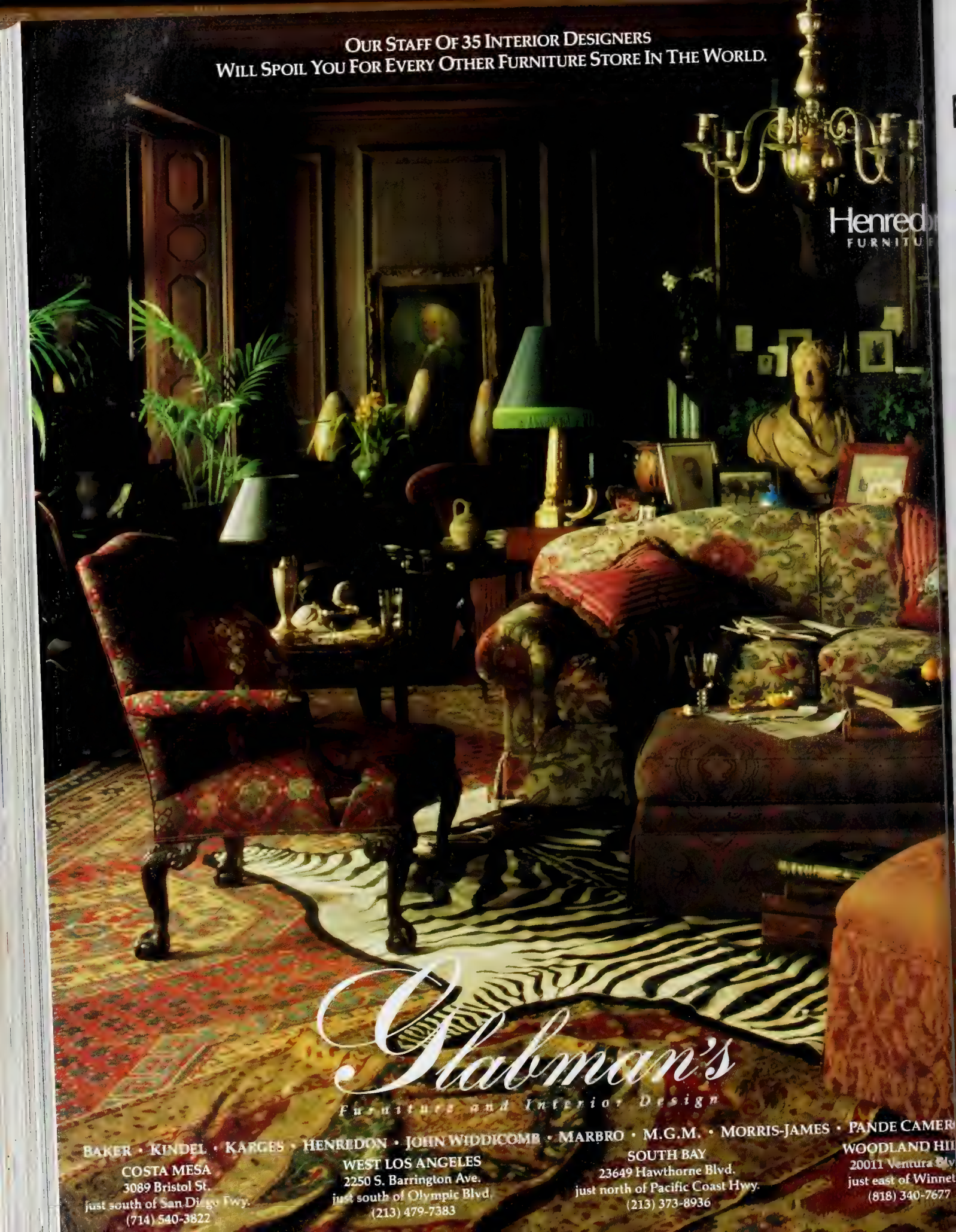
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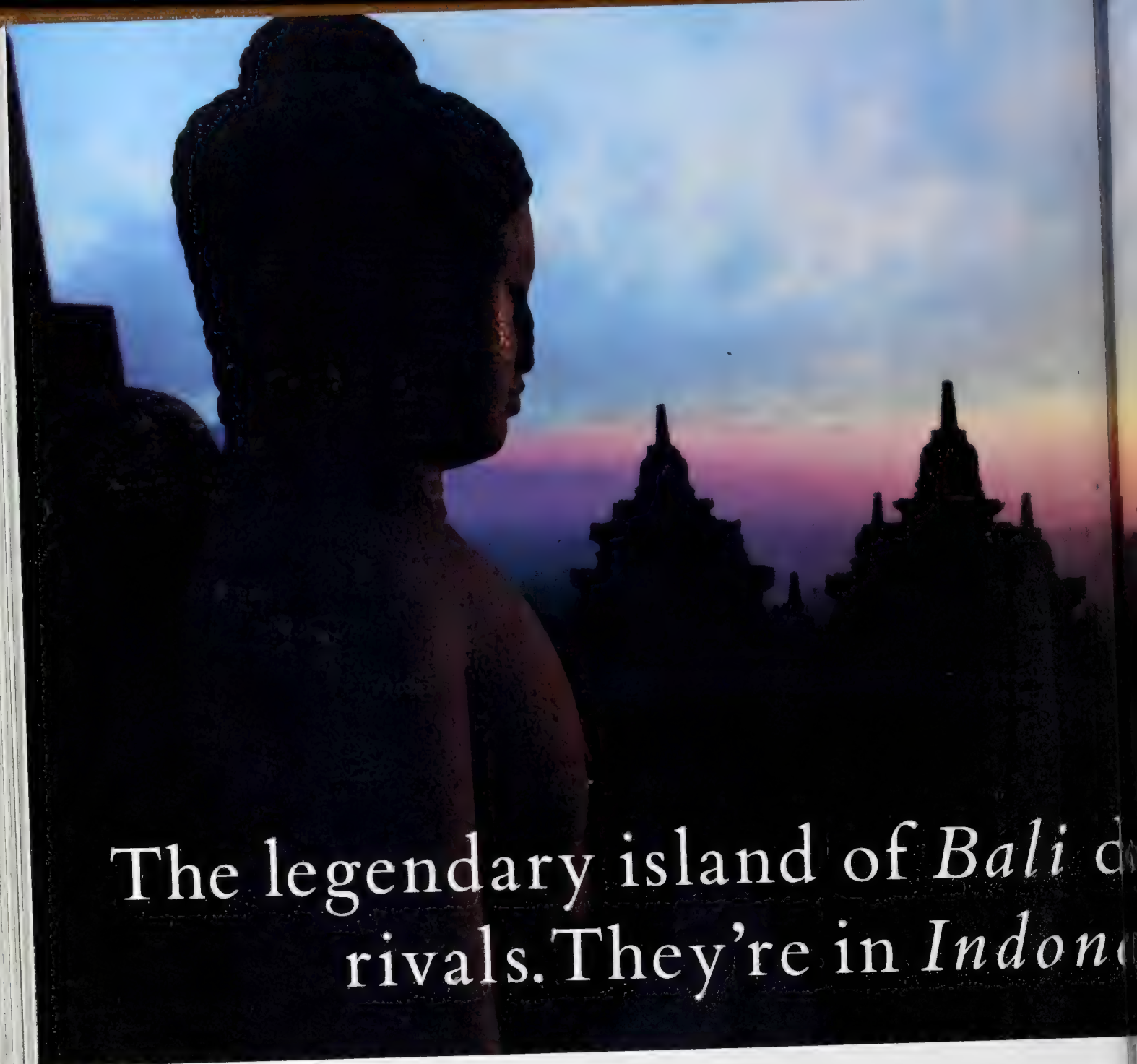
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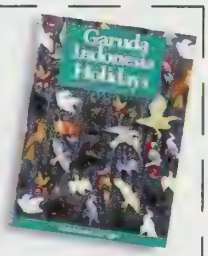
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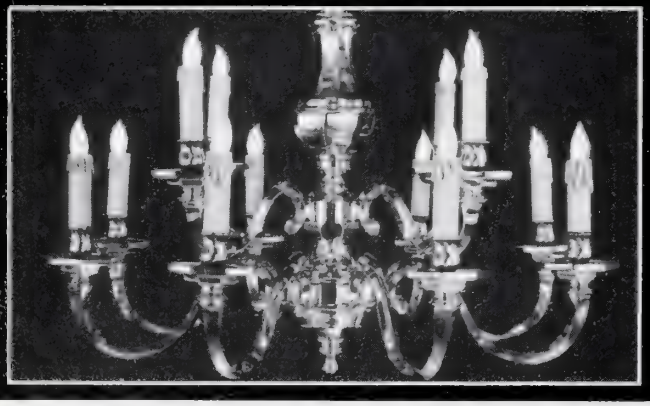
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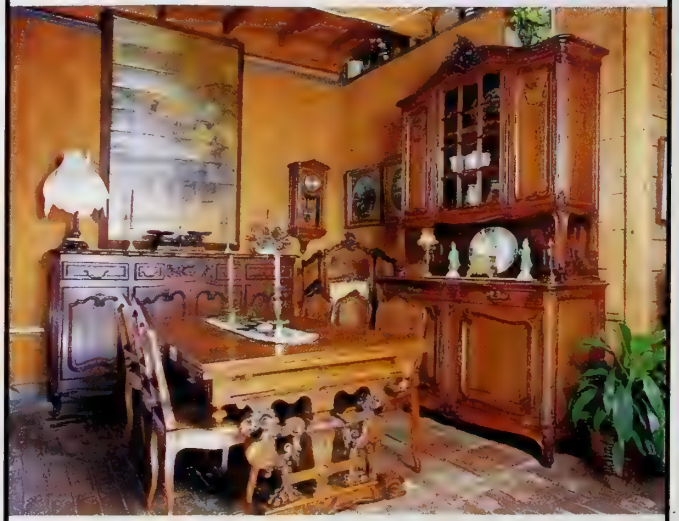
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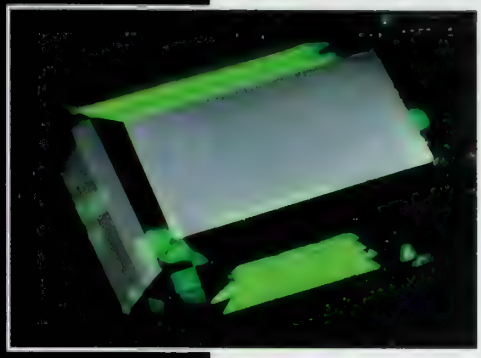


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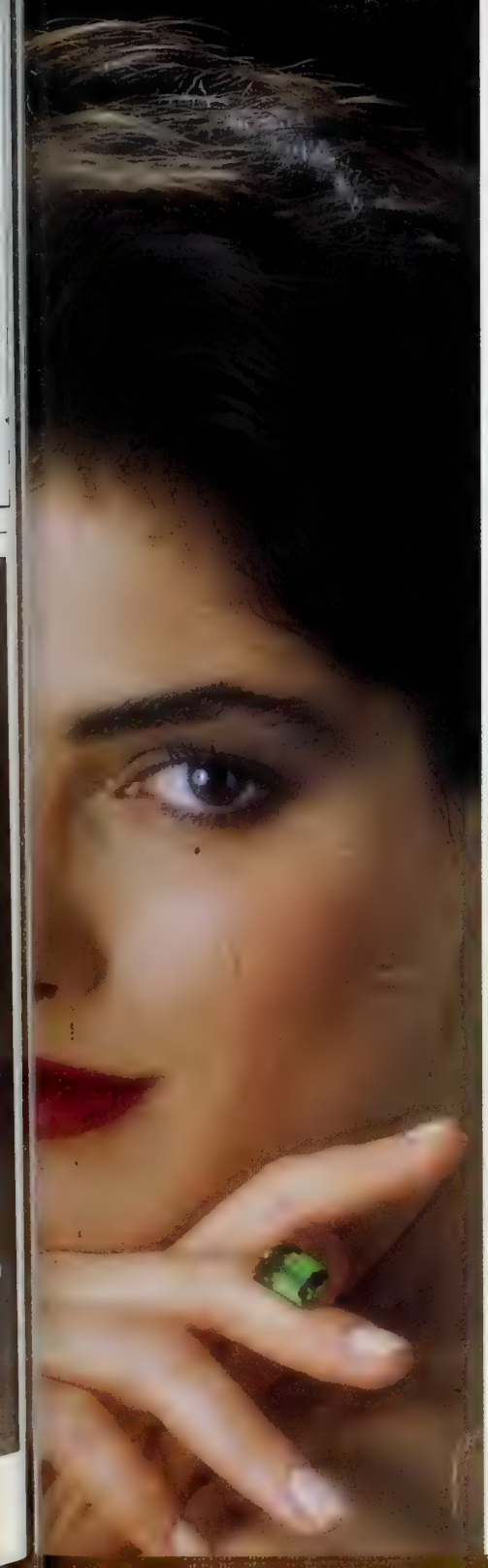
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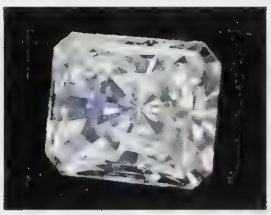
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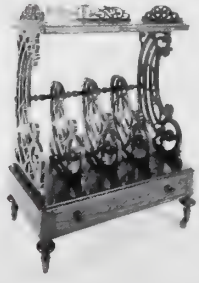
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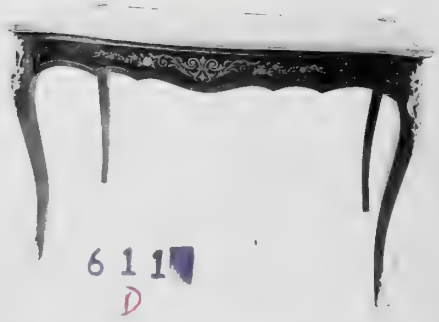
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